

December, 1910.

New Series. Vol. VI. No. 12.

(Vol. 46 from Commencement.)

The Antiquary

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*"I love everything
that's old. old friends,
old times, old manners,
old books, old wine."*

Goldsmith

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The Antiquary.



DECEMBER, 1910.

Notes of the Month.

OF the various schemes which have been put forward for the London Memorial to King Edward, the most attractive to readers of the *Antiquary* will probably be that, proposed by Lord Esher, for the building of a Museum for London Antiquities. The idea is to provide a museum dedicated to the historical record of London in matters of art, archæology, decoration, costumes, and artistic manufacture, and standing to the Metropolis in the same relation as the Carnavalet Museum does to Paris. It is suggested that such a building, to be called by the name of the late King, and devoted to historic and artistic collections representative of the Metropolis of the Empire, would form an eminently suitable and worthy memorial of King Edward.



In a letter to the Lord Mayor, Lord Esher remarked that Mr. Harcourt, the First Commissioner of Works, who supports the proposal, is in a position, "owing to the splendid munificence of an anonymous donor," to "take the first step in making a collection which would put London into friendly rivalry with Paris." The *Times* of November 7, reporting an interview with Lord Esher, says: "The desire of Lord Esher and the First Commissioner of Works is to have in London a museum of the character and fulfilling the function of the Musée Carnavalet in Paris, which contains a really wonderful collection connected with the archæological

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history of that city, and what may be called the personal history of Parisians from the earliest times. There are to be found in the Carnavalet Museum vast collections of engravings and pictures, of all the objects of art that were ever made in Paris, of costumes, of autographs, of snuff-boxes and other articles, with pictorial representations of Parisian events. Lord Esher says: 'All this kind of things we have got equally in this country, and they could equally be collected for London. I do not think that people realize what London has produced—take, merely as one instance, the Bow and Lambeth potteries—and what has been found, and is constantly being found, in the way of relics which illustrate some particular period or phase of the history and life of London. There are in private as well as in public possession many beautiful and interesting things which have a special connection with London, and it seems a pity that they should not all be brought together, just as the beautiful and interesting things relating to Paris have been collected under the roof of the Carnavalet Museum.' As an illustration of the kind of thing which had been recovered, and for which the London Museum would provide an appropriate home, Lord Esher showed the representative of the *Times* a small case containing a velvet Tudor cap, in an almost perfect condition, and some old shoes, with latches, of the same period in a wonderful state of preservation. All these relics of bygone times were found in the London clay. There are many similar historically interesting records in private collections, and Lord Esher is convinced that their owners would be ready to surrender them to the London Museum if such a museum were in existence."



We earnestly hope that this splendid and most appropriate form of memorial may be adopted. Lord Esher, we are told, "warmly espouses the scheme, because he knows it is one which would have enlisted the hearty interest and sympathy of King Edward, and with which it would have given His Majesty much pleasure and satisfaction to have his name associated." An excellent article by Mr. Laurence Gomme, F.S.A., equally well

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known as the Clerk to the London County Council and as an able antiquary, on "What the London Museum might be," appeared in the *Evening News* of November 5. At the time of going to press no final decision had been arrived at by the General Committee of the London Memorial to King Edward.



There are now on exhibition in the Babylonian Room at the British Museum some well-made modern imitations of Babylonian antiquities. Among the most interesting are the so-called "Blau" forgeries, which were purchased in Babylonia by Dr. Blau, and which are said to have been discovered at Warka, the site of the ancient Sumerian city of Erech, in Southern Babylonia. They are flat, oblong pieces of a thin, jadelike green stone, and are inscribed on the reverse and obverse with what is "supposed" to be an inscription in archaic Babylonian, and also some human figures in various attitudes. That they are imitations there can hardly be any doubt, and the British Museum authorities have rightly labelled them as such. Along with these are exhibited some inscribed tablets which are also of modern date, and clearly demonstrate the skill with which the modern forger of antiquities can manufacture bogus remains of the past.



Country Life, November 5, contained the first of what promises to be a very interesting series of articles on "Relics and Rariora of the Road." The illustrations included old coach bills (eighteenth century), blunderbuss and coach-horns, mail-coach tokens, the title-page of a road-book of 1643, and one of Jacob van Langeren's quaint road charts from the same volume.



This year's work of excavation at Old Sarum finished at the end of October. Colonel Hawley, F.S.A., in an interesting report, describes the valuable discoveries which have been made. In the neighbourhood of the great tower were found the remains of a long chamber, probably the Chapel of St. Nicholas, mentioned in the *Liberate Roll* (30) Henry III., A.D. 1246. It is completely ruinous, but a portion of the altar still remains, also a prettily carved

corner at the west. Another chamber at the extreme north may have been the treasury, of which there is a record. Many traces of walls were also found, indicating the lie of the ancient buildings. Various pits, believed to be garderobe pits, yielded domestic rubbish, and in some cases pottery and glass. In one case some perfect vessels of pottery were found, and fragments of Venetian and other foreign glass, and a mass of glass fragments which, from their painting, appeared to have belonged to the chapel. Two other pits west of the great tower basement contained, among other interesting objects, a small gold ring with a single small emerald set, and a piece of gold lace on which the design showed lions and shields in alternation, the arms on the shields being decipherable. At the west and north corners of one of these pits five skeletons were met, possibly of criminals, who, after being executed close by, were buried in unconsecrated ground. In another garderobe pit, the largest yet found in England, were found two pairs of ankle manacles of iron, a glass flagon of blue mottled with red, a small clay crucible, and other odds and ends. One of the most notable of the discoveries was that of the chief well, its steening showing a perfect circle, 4 feet 11 inches in diameter.

Colonel Hawley is very severe on the "spoliators" who at one time or another have demolished the fragments of walls and buildings. They evidently, he says, "cared chiefly for the nicely squared blocks of green-stone which faced all the walls, and which they stripped off wherever they could. They also showed a fancy for the beautifully carved white stone of the doors and windows and of the columns, etc., which they must have hacked out recklessly, judging by the fragments left."



A remarkable Egyptian papyrus, or ancient scroll, has recently been presented to the nation by Mrs. Mary Greenfield, and added to the Egyptian collection of the British Museum. The papyrus, which is 122 feet long and 20½ inches wide, is described as a magnificent copy of the Theban Book of the Dead, to which is added a collection of addresses and hymns to Amen-Ra, the great God of Thebes. Although the papyrus

was written about 3,000 years ago for a certain Princess Nesi-ta-Nebasher, so bold and clear are the black-ink characters and vignette illustrations that it might have been written only a few days ago. A full description of the papyrus was given in the *Times* of October 25.



Mr. Edward A. Martin, F.G.S., contributed to the *Geographical Journal* for October a valuable paper, supplementing that printed in the *Journal* for August, 1909, entitled "Further Experiments on Dew-Ponds." It is impossible to summarize here the results of these very interesting experiments, but we wish to call attention to them, as they do much to put an end to what has been well called "arm-chair theorizing upon natural phenomena." Mr. Martin comes to the conclusion that dew has very little indeed to do with the maintenance of the so-called "Dew-Ponds," and that rain is the chief replenisher. It is quite certain that no one now can safely discuss the subject, much less theorize about it, without taking account of Mr. Martin's laborious and very detailed observations.



A very useful work is being done at Leytonstone by a local Ratepayers' Memorial Tablet Committee, of which the moving spirit is Mr. A. P. Wire. In the Leyton Central Public Reading Room there was unveiled, on October 8, a fine crayon portrait of Sir Thomas Roe. The portrait, which is suitably framed in oak, is life-size (head and shoulders), and bears the following inscription:

SIR THOMAS ROE.

Born at Leyton, 1580.

Died at Woodford, 1644.

English Ambassador to the Great Mogul, to the
Grand Turk, and to the Court of Austria.

Motto on his Portrait in the National Portrait
Gallery:

"TE COLVI VIRTUS VT REM; SED NOMEN
INANE ES."

Drawn by Robt. John Goss from the Portrait by
M. J. van Miereveldt, in the National
Portrait Gallery.

On the frame is a tablet with the words:
"Presented by the Ratepayers' Association."

Sir George Birdwood, M.D., K.C.I.E., unveiled the portrait, and spoke of the great advantage to the public of such memorials, congratulating the people of Leyton and the committee on honouring so great a man.

Mr. William Foster, of the India Office, author of *Sir Thomas Roe's Embassy to the East Indies*, gave an interesting account of Roe's career, and Mr. A. P. Wire explained his connection with the locality. No one having been able to identify the house where Roe was born or had lived, the memorial had taken the form of this portrait.



One of the most interesting discoveries announced for a long time is that of a panel of fifteenth-century Arras tapestry which Messrs. Puttick and Simpson found in October in an old Jacobean mansion in Cornwall. There is clearly no doubt that it is part of the series illustrating the Seven Deadly Sins which hangs in the Legate's Chamber at Hampton Court. Three of them are still at Hampton Court, so that the work of proving that the fourth is by the same hand has been no difficult matter. This is obviously one of those artistic treasures which should be made a national possession. A full description of the panel appeared in the *Globe* of October 26.



In the *Oxford Journal Illustrated*, November 2, Mr. Harry Paintin gave an interesting account of the dilapidated condition of, and proposed works of preservation at, the church of North or Ferry Hinksey, a village which, though situated within two miles of the centre of Oxford, is in consequence of its peculiar geographical position quite isolated from any main road. "The circuitous road that connects the village with Botley," says Mr. Paintin, "terminates in a cul-de-sac, which was the scene of Ruskin's brilliant but futile attempt at road-making in the early seventies. Through a combination of circumstances, which it would serve no good purpose to enumerate, the parish church of North Hinksey has become seriously dilapidated, the roofs of the tower and nave are no longer weather-proof, and the main walls are considerably out of the perpendicular. Dedicated, like that of the neighbouring church of South Hinksey, to St. Laurence, the present struc-

ture appears to have been erected in the closing years of the twelfth century, an era that witnessed that great transition from the hatchet-carved work of the Norman style to the light and graceful Early English, in which the chisel was employed with such singularly beautiful results. The main walls, the south doorway, the two narrow splayed lights in the north wall of nave, and the low-side or 'leper' window, may be safely assigned to that date.

window was inserted in the south wall near the tower, and a two-light window of the same character displaced an earlier example over the altar; a small window of identical design was added in the north wall near the junction of nave and choir. There are manifest indications that on the eve of the Reformation further modifications were contemplated, but the torpor and apathy that characterized the two succeeding centuries were fatal to any great effort in church repara-



NORTH HINKSEY CHURCH FROM THE SOUTH-EAST.

"The tower walls are no less than 4 feet in thickness, and this unusual width is continued through the entire height, which would appear to indicate that the walls were intended to carry a much greater weight than they support at present. With the exception of a shoulder-arch doorway—now closed—in the north wall of choir, and a somewhat late Decorated window near the porch, little alteration appears to have been made till the Perpendicular period, when a three-light flat-headed

tion, and the spasmodic attempts in this direction that were made late in the eighteenth and early in the nineteenth centuries were productive of incalculable damage or destruction.



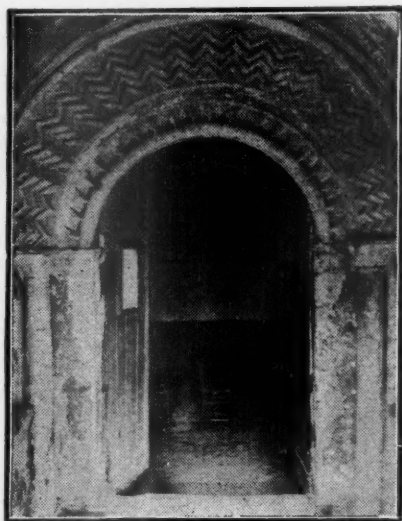
"North Hinksey Church did not escape. In 1785—the date appears on the inner gable of porch—considerable modifications were made. The upper stage of the eastern gable was reconstructed in lath and plaster, the

porch was partly rebuilt, and it is probable that some attention was given to the roofs, the original pitch of which was fortunately retained. Definite traces of the architectural

main walls, the unsatisfactory state of the roof, and the general decay into which the whole fabric has fallen, demands immediate and serious attention on the part of those responsible for the preservation of the building.

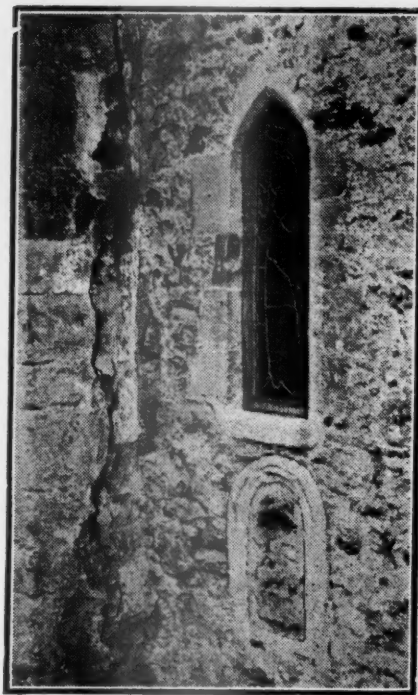


"The parishioners are neither numerous nor wealthy, but they have done 'what they could,' and it is gratifying to bear testimony to the laborious and unstinted efforts that have been made by those who, after hard and strenuous toil, have devoted long hours of work and supplied the necessary funds for the complete installation of a new and much-needed heating system. Carefully-drawn plans, in which provision has been made for



NORTH HINKSEY CHURCH: SOUTH DOORWAY.

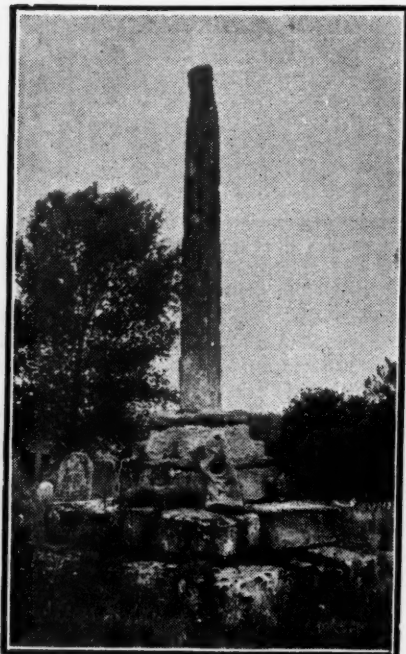
revival that followed in the wake of the Oxford Movement are afforded by the chancel arch, with its flanking lights, which was probably erected in the forties. It is not known if this replaced work of a similar character, but it affords a conspicuous example of the non-adaptability of the Norman style for reproduction. Norman work, in its earlier stages especially, is essentially barbaric and irregular in character; and when these features are lacking, the life and spirit of the style is entirely lost. Like so many other churches—those of Cowley and the noble Norman church of St. Bartholomew-the-Great at Smithfield may be cited as typical examples—that at North Hinksey appears to have settled very considerably. This, however, is not really so, the great rise of the ground surrounding the fabric being entirely due to constant burials that have taken place during the past eight centuries. This fact renders the question of effective drainage of paramount importance, and this feature, together with the fractured condition of the



NORTH HINKSEY CHURCH: LOW-SIDE WINDOW, SHOWING DECAYED STONEMWORK.

the scrupulous preservation of every vestige of old work, have already been passed by the Oxford Diocesan Church Building Society,

and the work has the approval and sanction of the diocesan authorities, but without outside assistance it is impossible for the work to be carried out. The Vicar and churchwardens, therefore, confidently appeal to all interested in the preservation of this ancient 'Home of Prayer,' and subscriptions will be gratefully received by the Rev. O. Mills-Jones, North



NORTH HINKSEY CHURCHYARD CROSS.

Hinksey Vicarage, or at any of the local banks."



The illustration given on page 445 of the south doorway shows the rich late Norman work of the arch, and the earlier capitals and shafts. In the exterior view the dangerous condition of the eastern gable is manifest. The churchyard cross is possibly late thirteenth or early fourteenth century. At the angle of the step-base is shown a small section of the original head, which indicates the rich and unusual character of the work.

The head was probably removed and mutilated in the great pillage of 1547.*



A meeting of the Roman Antiquities Committee of the Yorkshire Archaeological Society was held at Ilkley on Saturday afternoon, October 29, to consider the best steps to be taken to carry out excavations on the site of the Roman camp at Ilkley. In company of a number of Ilkley gentlemen, the committee inspected the site of the camp, which is situated behind the parish church, and at the meeting afterwards passed a resolution to urge upon the Council of the Yorkshire Archaeological Society the desirability of undertaking excavations in the spring of next year. A local committee was appointed to arouse interest.



Mr. J. D. Le Couteur sends us the following interesting note from the *Jersey Evening Post* of November 8: "One of the oldest houses in the town [St. Heliers] is being demolished. This is the house at the corner of Queen's Road and Rouge Bouillon, known as Rouge Bouillon House, and belonging to Mr. T. Pirouet. The place, which dates from the sixteenth century, was originally a farmhouse belonging to the La Cloche family, from which it passed some seventy years ago to another owner, and subsequently came into the hands of Mr. T. Pirouet, father of the present owner. During the sojourn of King Charles II. in Jersey, he on several occasions visited the La Cloche family at their manor-house at Augrèz, and on one occasion lunched at the farmhouse at Rouge Bouillon.

"Mr. Pirouet was loth to demolish the old place, but its condition had become such that it had been pronounced beyond repair, and so the place, which had undergone several modernizing restorations during the past hundred years, was condemned. In the course of demolition the workmen had come across many quaint carved stones, and a very fine open hearth on the first-floor, which had, however, been masoned up during the past half-century. Yesterday, while at work on one of the walls, a round leaden bullet was found embedded in the mortar between the joints of the masonry,

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and it has been handed over to Mr. Pirouet. This morning we were shown the bullet, which had marks showing where it had originally struck the sharp edges of the stonework. It is a bullet such as was in use in military guns some hundred and twenty years ago, and it is presumed that this must have been fired by a militiaman taking a pot-shot at a fugitive Frenchman attempting to gain the shelter of the old farm buildings. Mr. Pirouet also informed us that in the grounds on several occasions coins have been picked up, and one of these still in his possession, by a curious coincidence, is of the same date as King Charles's visit to the island.

"Mr. Pirouet intends erecting a modern house with gabled walls in the Queen Anne style on the site of the old house, which originally stood on grounds which extended on the one side as far as Upper Midvale Road, and on the other as far as King's Cliff, and Norfolk Terrace, Egerton Place, the houses in Almorah Road and on the east side of Queen's Road, are erected on what was still a century or so ago part of the farm of Rouge Bouillon."

Following the recent discovery in the Isle of Wight of a Roman villa at Combley, a commencement has been made with excavations in the Calbourne Newbarn Valley, near Newport, in connection with the supposed discovery of neolithic mines or pit-dwellings in this district. The work is being carried out by voluntary subscription, under the direction of Mr. Percy Stone, F.S.A., a well-known local geologist, and the services of Mr. Reginald A. Smith, Assistant-Keeper of the British and Mediæval Antiquities at the British Museum, have been secured in connection with it.

At Rhayader, Radnorshire, in October, a roadsman clearing away an ancient mound for road metal came across an interesting specimen of a perforated stone axe-hammer of greenish-grey Welsh granite, speckled all over with large silica spots. It was fixed point downwards in the soil in a position which suggested that its handle was held in the right hand of the individual buried there. There was no attempt at careful excavation

and observation, and consequently all possible traces of bones or vases have been obliterated. A few pieces of charcoal were found here and there in the cairn in positions which indicated subsequent interments, but the signs were not conclusive. The axe-hammer weighs 1 pound 5 ounces, and is $6\frac{1}{2}$ inches long, and exactly 2 inches wide right across the widest part and including the handle hole. The hole itself is 1 inch in diameter, and was evidently drilled from both sides. The centre on the two surfaces are not exactly opposite. In the middle of the stone the hole is slightly narrower than at the surfaces. The implement is exactly the same shape as the modern hammer-and-cleave. It is highly polished.

Under the auspices of the Vienna Archaeological Institute, extensive excavations have during last season been conducted at Ephesus. During the progress of the work a number of interesting bas-reliefs were brought to light, most of which had been buried into the walls of the temple. One of these reliefs represents the victory of one of the Roman Emperors over the Parthians in A.D. 164; probably the campaign here intended is that of Marcus Aurelius. The greater part of the Forum has been cleared, and some arches discovered dating probably from the third or fourth century B.C. Some small statuettes and a figure of Diana were also found. Most of the portable objects—such as the bas-reliefs, statues, and statuettes—have been sent to Vienna, where they will be added to the already fine collection of Greco-Roman antiquities in that city.



East Yorkshire and the Pilgrimage of Grace.

BY THE REV. A. N. COOPER, M.A.,
Vicar of Filey.



TO trace back to their source the tiny rivulets which make up a great river of discontent, is always a difficult task. The Pilgrimage of Grace, which is looked upon as the expression of the grief of the people at seeing their abbeys

closed and their ministers persecuted, really gathered up a great variety of discontents. Some of these were real, some of them had good cause of grievance at back of them, and some were laughable. Something will be said about these causes, but as, like the low murmurings of a populace, they are unattended to until someone expresses them, so we take Robert Aske as the person through whom popular grievances found expression, and we begin with him.

As storms are born upon the lonely mountain-tops, so the Pilgrimage of Grace, in the person of Robert Aske, was born in the loneliest village of the sparsely populated East Riding of Yorkshire. Aughton is a cul-de-sac. It is now given up to the breeding of Shire horses. Though there is an Aughton Hall, it is not the house in which Aske lived, but the church, dating from the time of the Normans, is the church in which he worshipped. There are no remains of Aughton Hall, but the site, in a croft near the church, is indicated by the irregularities in the ground. If the family home is lost the family tree is not, thanks to the industry of Robert Glover, Somerset Herald, who made sketches of the armorial glass in 1584, which may be viewed at length in the Harleian Manuscripts, 1394, page 313. From these we deduce the following:

Conan de Aske, son of that Roger de Aske who founded Marrick Priory, in Richmondshire, was settled on the lands from which he took his name at the time of the Domesday survey. A descendant of his became possessed of the Manor of Ows-thorpe, near Eastrington in Howdenshire, and it is no wonder he became allied to the best East Riding families. In the fifteenth century Aughton Hall was owned by one German Hay, who married a daughter of John Aske, named Alice, and in the marriage contract it was provided that in the event of Alice having no issue, Aughton Hall was to come to *her* heirs. German and Alice had no children, and on her death in 1410 it came under the terms of the above marriage settlement to her nephew, Richard Aske. Until the birth of the leader of the Pilgrimage of Grace in 1496, nothing occurred in the family history worth noting, beyond their marriages with such families as those of

Bigod of Settrington, Clifford of Londesborough, Ryther of Ryther, and suchlike. This shows the Askes to have been county people of high standing, and our Robert was the son of Sir Robert Aske, and his mother was Elizabeth, daughter of John, Lord Clifford. This may well be remembered, as it shows one distinction between the Pilgrimage of Grace and other popular risings. Unlike Wat Tyler's rebellion in opposition to the poll-tax, where the leadership of the gentry was never sought, the Pilgrims of Grace insisted on being commanded by the knights and squires in the district. The East Riding was particularly well represented, and among the gentry who gave in their adhesion were Sir Robert Constable, of Flamborough, Christopher Hildyard, of Winestead near Withernsea, Saltmarshe of Saltmarshe, Rudstone of Hayton, and the Earl of Poverty.

Robert Aske was forty years of age at the time of the rising, and was a barrister of considerable practice in London. He was the third son of his father, and as his eldest brother was married and had children, he was not likely to be troubled with dreams of succeeding to the family estates. His position, however, as the younger son of a good family and as a fairly successful barrister would put him above those restless spirits who are ready for any rebellion in the hope that in the general scramble they may pick up something. Of his religious opinions we know nothing beyond his adherence to the ante-Reformation state of things, and it may be noted that the North of England disliked Luther and reform more than the South. He was not inflamed with anger at the dissolution of the monasteries, but was forced into the part he played. Having spent the long vacation at Ellerker Hall, near Brough, he was returning to London and his practice, when he was stopped near Barton-on-Humber by a party of rebels, and made to take the oath of allegiance to their cause. Apparently he would have escaped if he could, but he was again caught by them at Wintringham, and that was how he first became connected with the Pilgrimage of Grace.

To us in Yorkshire there is, perhaps, no insurrection of olden times with which we

are so inclined to sympathize as the Pilgrimage of Grace, of which Robert Aske was the leader, and for which he suffered the extreme penalty of the law along with some of the noblest lives of the county. We know what real grievances fanned into a flame the smouldering discontent caused by the arbitrary rule of Henry VIII. We can picture to ourselves the loss to the poor caused by the dissolution of the monasteries. We are, indeed, prepared to allow that in many of the monasteries the high ideal of spiritual life was not maintained; yet we can feel for the inmates turned out, many of them in old age and in feeble health, to struggle or to starve, that the property dedicated to the service of religion might be seized by the King or his greedy and unscrupulous courtiers. Among these real grievances it is strange to find that Cromwell's expressed desire to establish regular registration of marriages, baptisms, and burials should find a place. The leaders of the insurrection got together 40,000 men under the pretext that the King designed to get all the gold of England into his hands, and that he would seize all unmarked cattle and all the ornaments of parish churches, and that they should be forced to pay for christenings, marriages, and burials (orders having been given for keeping registers thereof). In a list of grievances circulated at the time, the first is "that no infant shall receive the Blessed Sacrament of Baptism unless a tribute be paid to the King." What the leaders wanted was the restoration of the suppressed monasteries, and the calling of a Parliament at York. Besides the pious and the gentry, there was the great bulk of the populace, who were neither pious nor of gentle blood, and their principal demand was "that the King should expel from his Council all men of Vileyn blood, especially Cromwell, Rich and others who had risen from a humble station in Society." In every era of our history it may be noted that the lower classes have disliked the elevation of people of their own degree.

The King was much offended at the manifesto of the Pilgrims, and took upon himself the task of composing a reply in which he expressed his astonishment "that ignorant people should go about to instruct him in

theology, who somewhat had been noted to be learned in what the true faith should be." In this His Majesty, with all the pride of authorship, evidently desired to call to the memory of the educated among the Pilgrims his own book against Luther, which had procured for him from the Pope the title of Defender of the Faith. He also angrily complains of their presumption in wanting to amend his laws, as if, after being their King eight-and-twenty years, he did not know how to govern his realm. He rejected all their petitions, but offered to pardon them for appearing in arms against him, if they would give up their ringleaders, and concluded by bidding them admire the benignity of their Sovereign.

The general course of the Pilgrimage of Grace belongs to secular history, and can be read from opposite points of view in Froude and Lingard, perhaps most impartially in Strickland's *Queens of England*. It is known that Aske proved himself a skilful commander, so much so that he had the royal army at his mercy on the banks of the Don; and if he had fought instead of meeting in conference with the King's Generals, by whom he was befooled by promises which meant nothing, it is probable that he would have been victorious, the monks would have been restored to their houses, and the whole course of English history altered. It is known how the conditions of an armistice were agreed to, and the rebels separated. It is also known how, two months after, isolated attempts at insurrection were made by Lord Lumley's son at Scarborough, by Hallam at Hull, and by Sir Francis Bigod at Beverley. These attempts were discountenanced by Aske, Darcy, and Constable; but notwithstanding this they gave Henry an excuse for withdrawing his promise of pardon, and Aske was hanged in chains at York, Constable at Hull, while Darcy, though an old man of eighty who had seen much service under the Crown, was executed on Tower Hill. The common people fared equally badly. The King had written to Norfolk, "You must cause such dreadful executions upon a goodly number of the rebels, hanging them on trees, quartering them, and setting their heads and quarters in every town as shall be a fearful warning." In 1537 men and women

could be seen dangling from trees and gibbets in every village of the East Riding. Before his execution Lord Darcy had time to write the following prophetic letter: "Cromwell, thou art the very original and causer of all this mischief, and art likewise causer of the apprehension of us that be noblemen, and dost daily travel to bring us to our end and strike off our heads, and I trust that ere thou die, though thou wouldest procure all the noblemen's heads within the realm to be struck off, yet there shall one head remain that shall strike off thine head."

This article is concerned with the Pilgrimage only as far as it was concerned with the East Riding. First as to Aughton Castle, the nursery of the Aske family. The moat around it shows it to have been of great size, and the cellars run under the spacious lawn for a long distance. The disturbed state of those ages is shown in the secret passage which ran from Ellerton Priory to Aughton Castle, whence the inmates of one could fly to the other. An Aske was High Sheriff of Yorkshire in 1588, and probably resided at the Castle, but by the time the registers begin in 1612, the Askes have quite disappeared, nor is there any trace of a family of importance residing in the place. In 1714 we find one Conan Aske, resident in London, signing away the last vestige of interest he had in the family estate of Aughton. The land and Hall with the advowson of the living were, thirty years ago, in the possession of a family named Fletcher, whose steward, one Blanchard, has the credit of depopulating the village to a third of the size he found it.

In all religious movements the words of Scripture are fulfilled as to "the brother shall betray the brother to death," etc., for, in the family of Aske, the younger brother Robert led the rebels, while Christopher the second brother was strong for the King. The eldest brother John seems to have been one of those inoffensive persons who take no part at all in public affairs. It is not wonderful that Christopher's loyalty should have been suspected, owing to his relationship to Robert, and he had to explain his conduct, his narrative being preserved in the Rolls Office. The tower of Aughton Church is of the Tudor period, and is said to have been built by Christopher, while the porch is Norman,

and so is the font. Christopher Aske placed upon the tower the following inscription in old French:

"Cristofer le second filz de Robart Aske Chr oblierne doy A° Dⁱ 1536." "Chr" is the usual abbreviation for chevalier, or knight, and *doy* is the old antiquated first person of the present tense of the verb *devoir*. So the translation may be—"I, Christopher, the second son of Sir Robert Aske, knight, ought not to forget the year of our Lord 1536." Another translation the words are patient of—"I (the tower) ought not to forget Christopher the second son of Sir Robert Aske, knight, A° Dⁱ 1536."

Conspicuously carved on a buttress is an asker or newt (in Yorkshire we always call a newt an asker), and on the tower are seven large shields with quarterings of the family. Christopher's loyalty saved the family acres, for whereas the Constables forfeited thirty-six manors in the East Riding for their participation in the rebellion, the Manor of Aughton was saved to the Askes.

The Askes were connected with the nobility of the East Riding, and stood high in the estimation of the public. Aske's mother was a Clifford, a family which at that time had Londesborough Park, probably the finest estate in that part of the county. Clifford's brother had married a daughter of Charles Brandon, Duke of Suffolk, whose wife was Henry VIII.'s sister Mary. Considering how ruthlessly Henry behaved to his wives, to his aunt the Countess of Salisbury, and what he would have done to his cousin Cardinal Reginald Pole, if he could have got hold of him, perhaps Aske was wise in never flaunting his relationship as a plea for the royal mercy. Robert Aske had one sister married to William Ellerker of Ellerker, and another to William Stapleton of Beverley. Robert Aske never married, but among his collateral descendants was a great niece who married a Fairfax, and was the grandmother of Sir Thomas Fairfax the great Parliamentary General.

Sir Robert Constable, another East Riding magnate, living at Flamborough, was executed at Hull. He appears to have been the richest and, what is better, the man of the highest personal character connected with the Pilgrimage of Grace. Perhaps this was

the reason why he was so personally obnoxious to Henry VIII. The change which time brings was exemplified in his family as well as in the Askes', for the grandson of the high-principled Sir Robert first ruined himself by his extravagance, and was compelled to sell what remained of his estates. He sat in Parliament for many years, and performed great services for the Roundheads in the Civil War, and his signature may be seen on the death-warrant of Charles I. Perhaps it was fortunate for him that he did not survive to see the Restoration, but died in 1655.

Of Sir Richard Bulmer of Witton, who was executed at Tyburn, and Lady Bulmer, who was burnt at Smithfield, it may be said in the interests of historical accuracy that Sir Richard was not married, and the person who was burnt was Margaret Cheyne, who "passed" as Lady Bulmer. Probably the sentiment expressed by the polite Frenchman that the Almighty would hesitate before he damned a person of quality would have operated even with Henry, and would have spared a real live "lady" from the awful death of the flames.

Shipton Common, on which the rebels assembled on October 12, 1536, is now parcelled out into fields, but Skipwith Common, another place of assembly, remains the largest common in England, being about 800 acres in extent, and the happy hunting-ground of the naturalists of Yorkshire.

Who was that mysterious person "the Earl of Poverty"? Had it been in our day, it might be supposed to represent some nobleman sorely hit by Mr. Lloyd George's Budget. As it was, it is likely that it was one of those serio-comic personalities whom our fathers so delighted in. In *The Abbot* Sir Walter Scott has an interesting note on the licence granted by the Church in those days to mimic things ecclesiastical, though drawing the line at things holy. Thus he tells of an Abbot of Unreason, who, like the Lord of Misrule, turned all sorts of lawful authority into ridicule. This frolicsome person, with his retinue, entered the church, seized apparitors and suchlike officials, ducked them, and then, having steeped letters of excommunication in a bowl of wine, compelled them to drink. So it is possible that the Earl of Poverty mimicked some

great official, possibly Thomas Cromwell (Earl of Essex), and made good sport for the people, who, by the way, were described by the King as "but brutes and inexpert folk."

The suppression of the monasteries, putting aside the religious question, was a great loss to the poorer classes, who were helped by them in times of trouble. The small tenant farmers, labourers, and shopkeepers, initiated the rising, and that they were led by the knights and squires, who were not practically hurt by the suppression of the religious houses, is a proof of their disinterested fervour for religion, and their devotion to the old order of things.

Before his execution, Aske sent a letter to Cromwell which speaks well for his character, for he begs that his debts, a list of which he enclosed, might be paid out of his property, and begs that the King will be gracious to his elder brother John, who had been guilty of no offence. He also makes the pathetic appeal that he "may be full dead before he is dismembered."

Though the King showed himself a past-master of diplomacy in dealing with the Pilgrims, he proved at the same time he was singularly devoid of all honour and chivalry.

The revolution of Time has been exemplified in the descendants of two of the foremost participants in the Pilgrimage. The Duke of Norfolk, in Henry's day, was the barbarous executioner, and Sir Robert Constable the highest of his victims. This year I had the pleasure of being entertained at Filey by the Duke and Duchess of Norfolk, the Duchess being the representative of Sir Robert Constable, as the Duke was the lineal descendant of the exterminator of all who took part in the aforesaid Pilgrimage.



Problems from Lesnes Abbey.

BY W. T. VINCENT,

President of the Woolwich Antiquarian Society.

ASPECIAL account, with new features, of the recent discoveries in the excavation of the long-buried Abbey at Lesnes, near Woolwich, from a representative member of the Society which has had the good fortune to achieve such important results, may serve as an opportunity of submitting to the readers of the *Antiquary*, and so ventilating in most thorough fashion, some of the curious revelations and puzzling questions which have cropped up in the course of the work. It is desirable briefly to premise that Richard de Luci, who founded the Abbey A.D. 1178, and was one of its first Canons (not Abbot, as usually related), died in the following year; that he was buried either in the choir of the church or in the chapter-house (the authorities differ on the point);* and that the buildings were probably finished during the next ten years by his eldest son, Godfrey de Luci, Bishop of Winchester, who also is supposed to have found a resting-place within the same sacred walls.†

The name of the first recorded Abbot is Fulc, a charter mentioned by Thorpe ‡ stating that Geoffry Fitzpeers granted certain pastures to Fulco, the Abbot, and the Convent of Lesnes in 1197. Mr. A. W. Clapham, Honorary Secretary of the Works Committee, who has taken a most prominent and useful part in the investigation, and has brought to light many valuable and interesting documents relating to the Abbey, is of opinion that it was during Abbot Fulc's rule that the institution, which was Augustinian, became affiliated to the Order of Arrouaise, Fulc being the only Abbot named in Gosse's list.§ The Arrouaisian Order was little

* Both may be correct if we admit the possibility of later translation.

† Weever's *Funeral Monuments*, quoting an ancient Cottonian manuscript, mentions the abbey church as the burial-place of Bishop Godfrey, but a tomb in the retro choir at Winchester is also alleged to be his, and it has been surmised that one or the other is a cenotaph.

‡ *Registrum Koffense*, p. 641.

§ *Histoire de l'Abbaye et de l'Ancienne Congrégation des Chanoines Reguliers d'Arrouaise*. Par M. Gosse. Lille, 1786.

known in England, but Lesnes remained attached to it for very many years, as is proved by a Papal letter of 1411. That Fulc was actually the earliest of the Lesnes Abbots is, however, open to doubt, the period of years between 1178 and 1197, even if he reigned no longer, being an unusual stretch of office for one who must presumably have been of advanced age when promoted to such high rank. A remarkable unearthing of graveslabs in the chapter-house quite recently has afforded evidence which may help to elucidate this problem. Among the dishonoured graves, torn open and robbed of their crucifixes and other valuables, was a Purbeck slab beside the stone coffin to which it belonged, and bearing the following epitaph in plain Lombardic characters:

✠ ABBS : FULCO : BONVS : CELI : SIT : IN :
ARCE : COLONVS

✠ PROPITIETVR : EI : GRATIA : LARGA : DEI

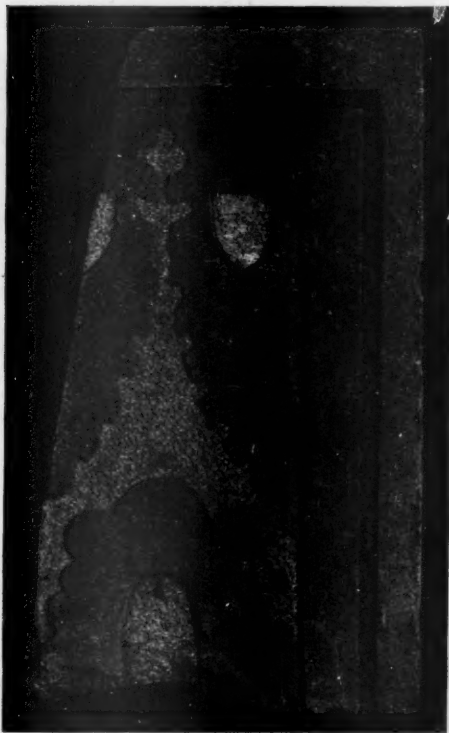
The bones within the coffin, which had been ruthlessly disturbed, were those of a tall man about fifty-six years old, an age which is rather against the probability of his having been nineteen years or more in the Abbot's chair. The position of the coffin is also significant. It was not in the place of particular honour due to a primordial patriarch, there being several others nearer the Abbot's seat, in front of all and central being the tomb of the founder's youngest daughter, Aveline de Luci, wife of Gilbert de Montfichet, as testified by the following inscription on the cover, also in Lombardic capitals:

✠ UIVAT : AVELINA : DEVS : ILLI : SIT :
MEDICINA

The floor of the chapter-house being buried 8 feet below the surface under many tons of the ruined walls justifies the inference that the coffins were plundered soon after the dissolution of the Abbey in 1525.

So far only one interment has been revealed in the church, and this is presumably the coffin described by Weever as having been opened by Sir John Hippersley in 1620 under the north choir stalls, and, after examination, reburied near the same spot. When again disinterred during the present operations, only a few bones were in the interior leaden casket, which had been ripped open, and the stone cover had disappeared.

A disc of lead was in the coffin, and is conjectured to have been soldered over the face of the corpse after some sort of a lying-in-state, but no one who has yet seen this face-piece has been able to quote a similar example, and it may be worth while to inquire how far all the circumstances of this sepulture support the theory of Antiquary Weever that we have here in truth the



SEPULCHRAL SLAB, LESNES ABBEY.
(Photo. by F. W. Nunn.)

burial-place of the great De Luci. By the side of the grave were a crowbar and mattock, which the spoilers left behind, and it may be supposed that they spared the lead only because they found booty more attractive. Not one of the stone coffins in the chapter-house contains any lead, but in one of them were considerable fragments of coarse, hairy cloth, which had evidently formed part of some garment in which the occupant was

buried. This, allowing for its great age, is in good condition, and it is being carefully preserved.

The Lady-chapel, which adjoins the church on the south side, is full of difficulties for the student of archæology, but its discovery has somewhat satisfied the cravings of the investigators to find and measure the full length of the church, which at the eastern end has been almost obliterated. The Lady-chapel is of large dimensions—50 feet in length by 30 feet in width—about the size of the church chancel, and its east wall stands 240 feet from the west door. The church nave is 66 feet wide, and 140 feet is the measurement across the transepts. At one time the south transept contained three chapels, as the north transept does still; but two of the south chapels have been absorbed in the Lady-chapel, and the third, if existing, has yet to be uncovered. There is too little left of the Lady-chapel to pronounce its date, but that it must have been comparatively late may be judged by its magnitude, and also by the poor character of its workmanship. In striking contrast with the bold Norman masonry and its deep foundations, the altar-steps and east wall of the chapel rest almost on the surface of the soil, with no foundations whatever. The east wall of the church, judging by a fragment which remains, was of the same faulty character, the chancel having probably been extended when the chapel was built, at a time, maybe, of low exchequer.* A number of vaults are under the Lady-chapel, and several handsome slabs lay on the floor, but none *in situ*. Two of these bear the figures of ladies (*circa* 1400) with elaborate canopies, once inlaid with brass, of which all but a small remnant has been stripped away. An earlier slab inscribed

✠ ABBAS ELYAS ✠

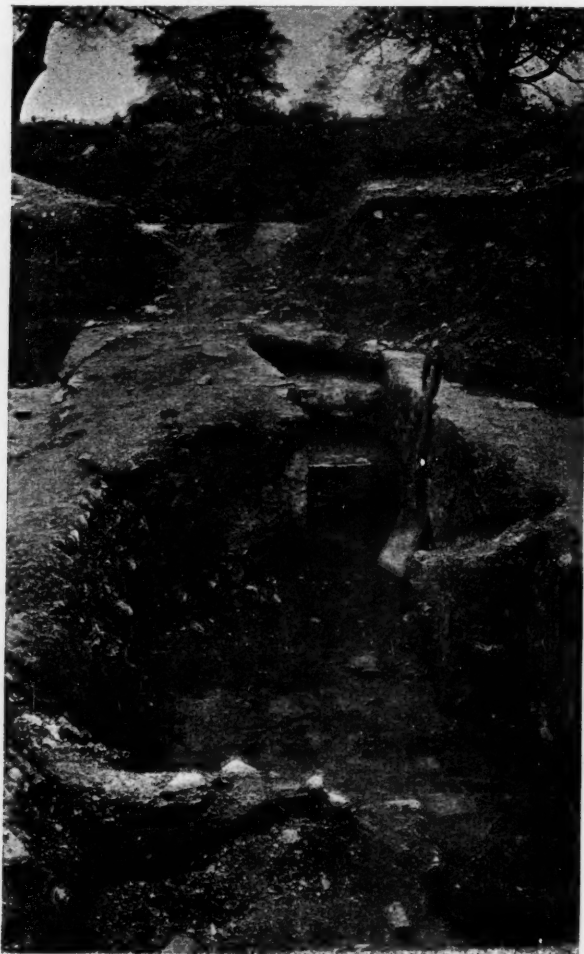
with pastoral staff, was not far removed, and the vaults were found by casual observation to contain the scattered remains of both adults and children.

Into one of the vaults was ignominiously cast the stone effigy of a cross-legged knight,

* A suggestion has been hazarded that the time may have been that of the "Black Death," which saddened and half ruined England in the latter part of the fourteenth century.

who, by his armour and bearings, is believed to be one of the Lucies of Newington in Kent, *circa* 1320. Three brothers of the Newington branch fought for Edward I. in the Scottish wars, and were at the siege of

of rendering them permanent is being anxiously sought. What is to be the destination of this early, rare, and interesting monument is another of the Lesnes Abbey problems.



SUNK CHAMBER, EAST END OF LADY-CHAPEL, LESNES ABBEY.

(Photo. by F. W. Nunn.)

Caerlaverock in A.D. 1300. It is hoped that, with the assistance of the *Antiquary* and its readers, the original of the effigy may be more precisely identified. The colours and gilding are perfectly fresh, and some method

But the paramount mystery of the Lady-chapel is the existence of a shallow cryptical chamber at the east end, which was either beneath or behind the high-altar. It is barely 2 feet 6 inches deep, and of very irregular

shape, but the floor is well paved with handsome tiles, and three narrow steps on the north side leading up to the church presbytery form the only outlet. The walls are of chalk blocks, rudely but soundly constructed, and the pit, or whatever it may be called, though scarcely 4 feet across, extends to nearly the width of the chapel. Architects and antiquaries are alike puzzled, and attempts at solving the enigma have gone no farther at present than to discard one after another all the various theories that have been advanced. Suggestions that it may have been a crypt or sepulchre, a punishment cell, or a store-room, have been by common consent eliminated; even the unworthy suspicion that it may have been a secret chamber for working fictitious miracles has been scouted. Suggestions in favour of a baptistery for adults, though one such is said to be seen in the church of Hastière, on the Meuse, are not regarded as tenable, and the only remaining hypotheses which are held to be at all feasible are that the place was either a strong-room clumsily constructed by the brotherhood for security of their sacred relics, or (supposing it to have been behind the altar) a passage to the church choir. At Womersley, in Surrey, the church has a similar, but symmetrical, structure under the altar of the Lady-chapel communicating by steps with the chancel nave, and this is supposed to have been used as a treasury or reliquary; but there is no reliable evidence on the subject, and the problem is a problem still.

Three questions are frequently propounded by visitors: How came the Abbey ruins to be so deeply buried? Why were they not discovered earlier? How have they been discovered now? Brief explanations on these three points may, perhaps, allay a wider curiosity. There is no doubt that much of the Abbey was wilfully destroyed at the period of the Dissolution, or soon afterwards, by removing the keystones and by fire. Where the walls crumbled and fell most deeply the underlying masonry is best preserved, but the whole area has been long covered up smoothly by alluvium brought down by rainwash from the hills. Quite hidden and unsuspected in a large orchard and a meadow, no one seems to have searched for vestiges in the right places.

All that were visible above-ground were parts of the cloister walls and one flank of the refectory, which, being mistaken for the church, has continued to lead all investigators until now on a false scent. The present extensive revelations were almost accidental. A member of the Woolwich Antiquarian Society began some digging in the usual place, the cloister, and, finding nothing of consequence, went out into the orchard, and set to work about a huge buttress which had always been thought remarkable and strange. It proved to be the north-west corner projection of the Abbey church, and soon the whole secret was unfolded.

Finally, there are a few considerations as to the future, and the most pressing is the extension of the work. There is still a great deal which may be and ought to be done, but the funds are nearly exhausted. The committee has expended about £120, and is only kept slowly moving by scanty collections week after week, the chief support coming from visitors whose enthusiasm is excited by what they see. Even now the operations are branching out to the infirmary, which is partly displayed, and in another direction a stairway, which seems to descend to the cellarium, is being cleared of rubbish in the hope of dismissing a current tradition that it is one end of an underground passage leading to Plumstead Church, two miles off. These and some other investigations will probably be completed, but the £500 required for the whole enterprise is at present far out of sight. But what is to be the ultimate end? The owners of the property are most tolerant, but hold an undertaking from the committee to refill the excavations and restore the ground-level, for the land is scheduled for building, and is just on the London border, with a railway and tramcars dangerously near.* What is ardently hoped is that some three acres of the site may be purchased and cleared, and then converted into a public park and museum, for which already there are vast accumulations of noble masonry, beautiful tiles, stained glass, and other antiquarian treasures.

* Visitors should book to Abbey Wood Station, which is some ten miles from Cannon Street, and the Abbey is a quarter of a mile from the station.

The London Signs and their Associations.

BY J. HOLDEN MACMICHAEL.

(Continued from p. 347.)

THE *Bricklayers' Arms* as a sign no doubt dates from the more general adoption of brick as a material in domestic architecture. The arms of the Company of Bricklayers and Tylers date from the year 1568, and are: Azure a chevron or, in chief a fleur-de-lis argent between two brick-axes, palewise of the second, in base a bundle of laths of the last. *Crest*: On a wreath a dexter arm embowed, vested, per pale or and azure, cuffed argent, holding in the hand proper a brick-axe or. *Motto*: "In God is all our trust." An Oxford Street Boniface possessing this sign about the beginning of last century observed that the sign-painter had omitted the motto. When his omission was rectified, it was found that the added letters were exactly like those which had previously been placed beneath the sign as an advertisement of the articles in which the landlord dealt, so that it read: "'In God is all our Trust,' for all Brandy, Rum, Usquebaugh, Gin and other spirituous liquors."

There are two tokens in the Beaufoy Collection (Nos. 19 and 30) of the *Bricklayers' Company's Arms*.

"**W**HEREAS I Martha Norfolk, Wife of Dan Norfolk, Bricklayer, at the *Bricklayers' Arms*, the upper End of Mark Lane near Fenchurch-street, have been troubled with the Cholick, Vapours, and a severe Giddiness for a Year, that my Life was despaired of; and after I had been with several Doctors, and an Out-Patient to the Hospital; but finding I grew rather worse than better, was recommended to Mr. Moore, at the Pestle and Mortar in Abchurch-Lane, by a Gentlewoman that said it had cost her 300*l.* to others for the CHOLICK before she went to Mr. Moore," etc.*

This John Moore was the noted apothecary, "author of the celebrated worm-powder,"

* *Postboy*, August 15-18, 1713.

to whom Pope addressed some stanzas beginning:

How much, egregious Moore, are-we
Deceiv'd by shows and forms!
Whate'er we think, whate'er we see,
All human kind are worms.

"**L**OST on Thursday last, between the back Side of the Royal Exchange and the lower End of Hand-Alley, Bishopsgate-Street, two single border'd Mobs,* with double Pokes,† laced, and two laced Handkerchiefs; one a broad Lace, the other a middling one. Whoever brings them to the *Bricklayers' Arms* in Hand-Alley shall have Fifteen Shillings Reward."‡

The *Bricklayers' Arms* at the junction of the Greenwich, Clapham, Camberwell, and Lambeth Roads was once a famous tavern and coach-office, but it is not of the antiquity often assigned to it.

The brick buildings of about the time the Company of Bricklayers was incorporated, namely, in 1568, may be distinguished by being chequered with glazed bricks of a colour darker than the rest of the face-work, which was generally of bricks of a deep red, hard, and tolerably well burnt. In the reign of Charles I., brick buildings were well executed under the direction of Inigo Jones. These buildings of red brick gave their name to isolated instances of the Red House which occur all over the country as well as in London, serving the purposes, by way of distinction, of the signboard. In the beginning of Charles I's. reign the first house at Leeds (and it bears to this day, by way of eminence, the name of Red House) was constructed of brick.§

The *Britannia*, although as a sign of frequent occurrence, can claim no remarkable antiquity as such. We first find the figure of Britannia seated on a globe in the two patterns for national farthings which appeared in 1665, specimens of which are extant in

* A woman's ordinary morning head-dress.

† Perhaps frills produced by use of the poking-stick.

‡ *Daily Advertiser*, July 10, 1742.

§ Whitaker's *Loidis and Elmete*, p. 79, quoted in Southey's *Common-Place Book*, first series, p. 533. In 1721 there were three "Brick Courts" and two "Brick Lanes" in London (*vide* W. Stow's *Stranger's Guide*).

both silver and copper. On the reverses of the large brass coins of the Roman Emperors, Britain is represented seated on a rock, although in one instance *she** is seated on an orb, buoyant on the waves (a coin of Antoninus Pius struck *anno* 140). It is well known how the copper currency about the year 1666 was first struck with a figure of Britannia upon the obverse, in compliment to Miss Stuart, one of Charles II.'s most memorable beauties, and it is said to have originally borne a striking resemblance to that lady. The device of the Bank of England, as it was founded in 1693-94, was a figure of Britannia seated, with a national shield at her side. The fire-plate, apparently, of the London Assurance, incorporated in 1720, was also a figure of Britannia seated, holding a spear in her left hand, with arms of the City the same side, on the right being a harp.

The *Britannia Hotel*, the site of which is now occupied by a portion of Bartholomew's Hospital, probably disappeared during the course of additions to that beneficent institution.†

The *Britannia* was the sign of a toyshop near Hungerford Market in the Strand, where Gamaliel Voice advertises attendance on those who desire "ARTIFICIAL TEETH—so fitted and set in that they may be taken out, and put in again by the Persons themselves," etc.‡

There was a *Britannia* Printing-Office in White Friars, Fleet Street.§ A *Britannia* Tavern in Fleet Street, in 1699, is mentioned in the late Mr. F. G. H. Price's *Signs of Old Fleet Street*.

The *Broad Arrow*.—So far as one knows, it is an unusual instance of the use of the "Broad Arrow" as a sign, which exists outside a grocer's post-office in the Uxbridge Road. The proprietor disowned any know-

ledge of its purpose, but one of his predecessors must undoubtedly have been aware of its signifying a Government agency. Although it is a disputed point when the Broad Arrow assumed its present distinctive signification as a Government mark, there can be little doubt that its peculiar character as such was derived from the badge of Richard I.—a Pheon, or Broad R—the latter being either a corruption of "broad arrow" or an abbreviation of "Rex."* The Pheon became a royal badge through being carried by the sergeant-at-arms before royalty, like the modern mace as borne before magistrates and the Speaker as an ensign of authority. The Pheon appears to have been a barbed fishing-spear or harpoon-head, having the inner edges of its flanges indented, these flanges or barbs constituting the difference between the Pheon and an ordinary arrow. It is not known exactly when the Broad Arrow received its present character and signification, but it was, I think, a mark of the Royal Household as early as 1386 (Richard II.). The Pheon occurs in the arms of Sidney Sussex College.

The *Brown Bear*, known in 1721 as the *Bear*, in Bow Street, disappeared apparently with "the wretched den" which served as the Bow Street Police Court, prior to the erection of the present one, and in relation to which the *Brown Bear* was an antechamber for litigants, who retired thither to settle differences over a drop of that which probably gave rise to them. In the life of Munden, the famous comic actor, who from 1790 to 1813 delighted the audiences of Covent Garden alternately with his mirth-exciting and heart-melting representations, it is told how, his house being broken into and robbed, he was recommended by Sir William Parsons and Mr. Justice Bond to go over to the *Brown Bear* and see Townshend, the most renowned of Bow Street officers, who would be found at the head of a table before a large company—all thieves—that Townshend would ask him to sit down, and that the man sitting on his right hand would be he who planned the robbery. He went and found the officer, with a rare lot of gaol-birds round him, carving a large sirloin of beef. "Perhaps you will take a snack with

* When associated with a rock it is a male figure. Akerman describes it then as a male figure wearing trousers seated on a rock, his head covered, apparently with the skin of some animal. In his right hand a standard, the emblem of a garrisoned province; in his left a javelin; by his side a large oval shield with a long spike in the centre. See, further, Akerman's *Coins of the Romans relating to Britain*, 1844, p. 30.

† *Journal of the British Archaeological Association*, June, 1893.

‡ *Weekly Journal*, July 7, 1722.

§ *Whitehall Evening Post*, March 13 and 16, 1756.

* Palliser's *Devices*.

us," says Townshend; "make way, Little Jemmy, for Mr. Munden." Little Jemmy was the culprit. He was afterwards hanged for a greater offence.*

On May 12, 1721, John Moor, upholsterer in Paternoster Row, "by extravagancy reduced to Poverty, and by Poverty to Distraction and Despair, hanged himself at the *Bear* ale-house in Bow Street. The bearer was charged not to deliver two letters, one to the suicide's mother, and the other to a woman with whom he had been living, till an hour after his death. Verdict, Lunacy."†

In 1825 all the doors were secured at night at the *Brown Bear* by the waiter, to prevent guests leaving unless at the window, and their being intruded upon through their doors being unsecured in a strange place.‡

"Lost from the *Brown Bear*, next door to Mercers' Chapel, in Cheapside, a large broken silver candlestick, having on the bottom James Morris engraven; also two double silver scoles of sconces, and a small scole of a silver scone, etc."§

The *Brown Bill*.—This is mentioned as a sign in Nash's "Lenten Stuff," *Hindley's Reproductions of Old Authors*, vol. i., p. xvi. A brown bill was a kind of battle-axe or halbert.

The *Brownlow Arms*, No. 13, Betterton Street, is of some interest as a sign, in that it evidently commemorates the Sir John Brownlow, a parishioner of St. Giles in the reign of Charles II., whose house and gardens, says Cunningham, stood where Brownlow Street, Holborn, now stands.¶ But Betterton Street was itself known also as Brownlow Street, Drury Lane, when Elmes compiled his *Topographical Dictionary* in 1831. Possibly it was to avoid the confusion of two streets near each other having the same name that Brownlow Street, Drury Lane, was changed to Betterton Street

in 1877. The fallen greatness of this neighbourhood as a fashionable residential quarter is exhibited by a statement in an old London Guide of 1721, that Brownlow Street, Drury Lane, was "built where a House formerly stood belonging to the Duke of Lenox."* It is perhaps worthy of note that Sir Brownlow Cust, elevated to the Peerage in 1776 as Baron Brownlow, married, in 1770, Jocosa-Catherina, youngest daughter and co-heir of Sir Thomas Drury, Bart.†

The Brownlow arms are: Quarterly, first and fourth, ermine, on a chevron sable, three fountains proper for Cust; second and third argent, a lion rampant, gu., between three pheons, sa., for Egerton.

The *Brunswick Hotel* in Jermyn Street, Nos. 52 and 53, and the *Brunswick Tavern* in Blackwall, can have had no other origin than in the not entirely national acclamation with which the House of Hanover came to the English Throne. Three other Brunswick signs survive: In Hooper Square, East; in Brunswick Square, Blackfriars Road, S.E.; and at 140, Old Kent Road. The Brunswick Theatre in Wellclose Square, Whitechapel, had not been opened three days before it fell in during a rehearsal, and ten persons were killed and several seriously injured.

The *Brunswick Tavern* at Blackwall, long famous under the name of Lovegrove's for its whitebait dinners, was closed somewhere late in the eighties of the last century; and it will be noted with interest, by those who regret, however inevitably, the departure from our shores of the manhood of the country, that the Brunswick is now, or was a few years ago, an emigrant depot for steerage passengers to New Zealand. Cunningham gives an appetizing account of the way in which whitebait should be cooked and served.‡

At the *Brunswick Hotel* in Jermyn Street, Louis Napoleon took up his residence, under the assumed name of the Comte d'Arenenburg, on his escape from captivity in the fortress of Ham in May, 1846.§

The *Brush*, in the parish of St. Mary

* Bentley's *Miscellany*, xiii. 149.

† *London Journal*, May 19, 1721.

‡ "Tavern Anecdotes."

§ *London Gazette*, October 5, 1693.

¶ In Wheatley's *Cunningham* this is plainly shown to be an error on Cunningham's part, for a dispute which arose between the parishes of St. Giles and St. Martin, as to which included Sir John Brownlow's house, was decided in favour of the former. This would make it impossible that Brownlow Street in High Holborn was the site of the house.

* *The Stranger's Guide, or Traveller's Directory*, 1721.

† *Vide Burke's Peerage*.

‡ *Vide Blackwall* (Cunningham's *London*).

§ *Old and New London*.

Colechurch, near Mercers' Hall, is mentioned in 1650.*

The *Buchanan's Head*.—Timbs, in his *Curiosities of London*, seems to be responsible for a misstatement concerning the situation of this sign, which has been repeated by both Mr. Wheatley, in his *London*, and by Larwood and Hotten. Timbs says that Tonson's house—141, Strand (the Shakespeare's Head)—“was successively occupied by the publishers, Andrew Millar, Alderman Thomas Cadell, and Cadell and Davies”; and that “Millar, being a Scotchman, adopted the sign of Buchanan's Head, a painting of which continued in one of the window-panes to our day.” But I find that from 1728 to 1733 Andrew Millar was certainly at the Buchanan's Head “against St. Clement's Church”;† and that J. and R. Tonson are described in one instance as being “in the Strand” in 1737;‡ and in another, so late as 1741, as “near Katherine Street.”§ Some further evidence is necessary, therefore, to show that Millar was ever in that part of the Strand described as “opposite to Catherine Street,” at all. Nicholls, in his *Literary Anecdotes*, certainly does not give any such impression. He, in fact, makes no mention of Millar having hung out his sign in this part of the Strand, and only says “he lived some years facing St. Clement's Church.”|| Unless it was before the Gaiety Theatre was built, I do not see how there could have been any tavern opposite No. 141, Strand, in Millar's time. He is said by Nicholls to have been, “not extravagant, but contented with an occasional regale of humble port at an opposite Tavern.” Probably this was “Short's,” or whatever corresponded to Short's in those days, which would be more or less opposite to Milford Lane. Besides, if Millar had had his most successful days as a publisher in the parish of St. Mary-le-Strand, surely he would not have been

buried, as he was, with his widow and three children, in St. Clement's Churchyard.

It may be shown, however, that Millar really did depose Tonson's sign of the Shakespeare's Head at No. 141, Strand, and substitute that of the Buchanan's Head. But whether we take up a position at or near either spot, we stand on classic sign-board ground, for here, beckoning to Bookland, were the painted shades of Boerhaave, Garrick, Gay, Addison, Dryden, Sheridan Knowles, and Kean, all of whose heads stood for signs hereabouts. That of Buchanan was represented by a painting of the scholar's head.*

The following announcement relates to Millar's house: “The Cambrick Chamber is removed from St. Martin's-le-Grand to Mr. Thomas Alkins, up one pair of stairs at the sign of the *Buchanan's Head*, a Bookseller's shop where there is to be sold all sorts of fine cambricks, fine Lawns, and good Hollands by the Importer, at reasonable rates.”† At this sign Millar published David Mallet's *Eurydice*, a tragedy; Thomson's *Sophonisba*, a tragedy, and—

“The SEASONS, a Hymn, a Poem, to the Memory of Sir Isaac Newton; And *Britannia*, a Poem, by the same Author, in 8vo. Pr. bound 7s. N.B. There's a few printed on Royal paper, in 4to. for the Curious, with fine Cuts. Price bound one Guinea.”‡

With all Dr. Johnson's antipathy to Scotchmen, it is well known that both his publishers, Millar and Strahan, hied from Caledonia, and that of the former he once said: “I respect Millar, sir; he has raised the price of literature”—generous praise! Millar also published medical works—a natural consequence, no doubt, of his being a publisher, since in the annals of the Æsculapian art so many brilliant names occur as those of his fellow-country-men.

* Timbs. Among the *Heads of the Most Illustrious Persons of Great Britain, with a Brief Account of their Lives and Characters*, by Thomas Birch, M.A., F.R.S., was one George Buchanan.

† Advertisement of 1723, quoted in Diprose's *St. Clement Danes*, 1868, 4to., p. 280.

‡ *Grub Street Journal*, March 4, 1731; and *Country Journal*, April 17, 1731.

(To be continued.)

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* *Topographical Record*, vol. iv., p. 35.

† See the *Craftsman*, February 2, 1728; *Grub Street Journal*, March 4, 1731; *Craftsman* (or *Country Journal*), April 17, 1731; *London Evening Post*, April 29, 1732; and *ibid.*, May 10, 1733.

‡ *St. James's Evening Post*, December 1, 1737.

§ *Daily Advertiser*, November 26, 1741.

|| *Literary Anecdotes*, vol. vi., p. 443, note.

Amsterdam and Rembrandt Harmensz van Rhyn.

By J. F. SCHELTEMA, M.A.

There Rembrandt made his darkness equal light.

BYRON: *Don Juan*, Can. xiii.

AMSTERDAM, with the exception, perhaps, of Rotterdam, is the mud-diast town in Holland, which means a good deal. Dutch cleanliness, in many respects a *réputation usurpée*, certainly does not apply to the streets, the public thoroughfares, and under a sky so ultra-wet, in an atmosphere so hyper-humid, little pleasure attaches to moving about, visiting quarters of the town either new, hideously modern and perfectly uninteresting, or old-fashioned—not in the grand old style, but narrow and mean, haunts of low life in lowest forms. There is no fun in wading through slushy lanes and alleys, bounded by sloppy buildings, whose outlines are lost in vistas of drizzling mist—no fun apart from antiquarian or historical pursuits. And yet, very inferior of stature and artistically poor where modernized, Amsterdam hides treasures of the first magnitude in the squalor of her seemingly most uninviting precincts, like those striking effects of light and colour charmed out of shade and darkness by the great painter she attracted from Leyden and the third centennial of whose birth she celebrated in 1906. A trifle more celebration of his wonderful gifts during his lifetime would, surely, have been a better and nobler thing.

The great achievements of a people in art, as in all branches of thought, active and passive, are invariably the work of a small minority pitting themselves against a large majority, who maintain conventional rights at all cost. Two great, most remarkable men, a painter and a poet, struggled at Amsterdam in their small minority of number, about the time when Baruch Spinoza was leaving or had already left: Rembrandt Harmensz van Rhyn and Joost van den Vondel. Both well acquainted with the Burgomaster Six, we do not know to what extent they were acquainted with each other. Both have come down to us as magnificent dreamers, putting the beauty revealed to them in

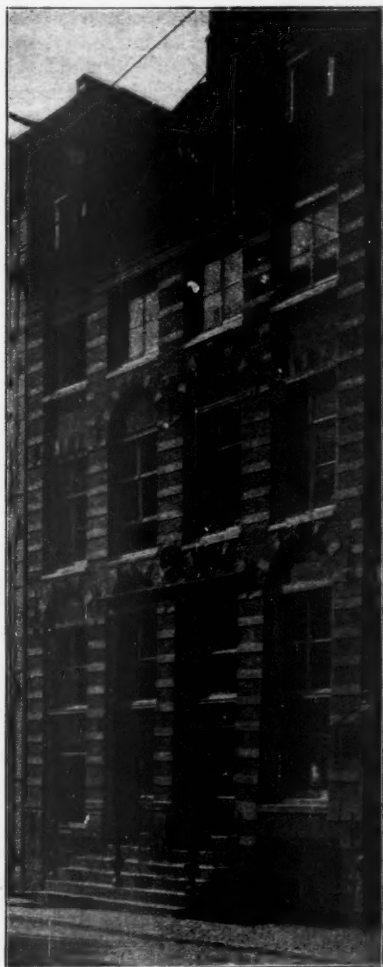
words of highest inspiration or in fulness of brilliant form, shining forth from dense obscurity. Both were artists in the truest sense: the poet from Cologne, *mirabile dictu*, the most national of Dutch poets; the painter from Leyden the least national of Dutch painters—it is a remark I owe to Fromentin (*Les Maîtres d'Autrefois*): *Le moins hollandais des peintres hollandais*, because *un rêveur*, altogether *un homme à part*.

Never more apart, spiritually and socially, than after his creditors had chased him from the house of his prosperity in the St. Anthonies Brèestraat (more commonly called Joden, i.e. Jews' Brèestraat), financially bankrupt, concealing his misery, poor and forgotten, on the Rozengracht. It seems as if the darkness which settled over his aged labours still hangs over that house of sorrow. Since Dr. P. Scheltema, keeper of the archives of the province of North Holland and the city of Amsterdam, about 1852 established beyond doubt the site of the building, now transformed into a museum, No. 4, St. Anthonies Brèestraat, where Rembrandt spent the years from 1640 to 1656, a memorial tablet marks that historical spot. Another tablet draws the attention of the passer-by to the place where he died, whence he was carried to rest in the Westerkerk (West Church) near by, the carillon of whose lofty tower, Lange Jan (Long John), must have rung out to him the hours of many a troubled, wakeful night.

It is not a nice neighbourhood and was never less nice than now; the whilom canal, one of those old picturesque Amsterdam canals, in the so-called Jordaan (*Jardin*—most of the canals and streets in that district formerly bore, and still bear, the names of flowers), being filled up, forming a wide avenue, a sort of *boulevard extérieur*, largely inhabited by the lower classes. It remains an open question whether such transformations improve the sanitary condition of the town; most decidedly, however, they do not improve its general aspect. Amsterdam tries hard, and not unsuccessfully, to lose the characteristics which were the pride of her burghers and once made her so fascinating to the stranger within her gates.

On the Rozengracht, then, a vulgarized, *ci-devant* Amsterdam canal of such descrip-

tion, stands the house where Rembrandt died, bearing the number 184, in no wise different from many of the other houses to the right and to the left, doubtless equally



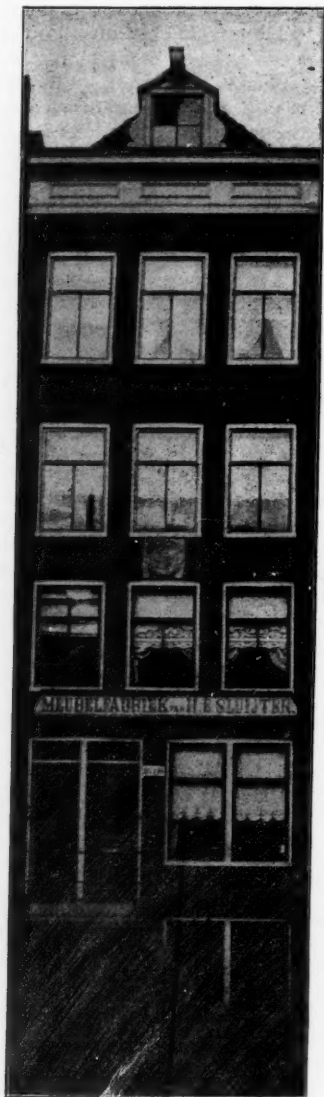
THE HOUSE, NO. 4, ST. ANTHONIES BRËESTRAAT, WHERE REMBRANDT LIVED FROM 1640 TO 1656.

old, if less venerable. Here it was, among other domestic occurrences, that Rembrandt lost Hendrikje Stoffels, the mother of his daughter Cornelia. After the death of Saskia, in 1642, the wife of his youth, bringing in-

spiration for his *Judith*, his *Susanna*, his *Bathsheba*, his *Odalisk*, a steady decline had come in the grade of his matrimonial aspirations, together with a decline in his social standing. Here, also, his invention began to fail; in his manner, namely: his method had become fixed. He ventured no more in new paths: with greater assurance, less experimental handling of his brush. The preoccupation, however, of trying new effects in light and shade remained always; whatever happened around him, Rembrandt worked on steadily, unflagging, ever alert under the spell of his visions. Heaven had endowed him with a fine, jealous, all-absorbing passion for his art, indefatigable and strenuous in pleasure and in pain, in comparative affluence and in sore distress; there was no help for it—his feeling, sentiment, affection, were wholly concentrated in his insatiable desire for reproducing the real inwardness of life's intense glory, which he saw everywhere.

And where he went for observation we still may go, in part almost under the same conditions as those of his time. Especially the quarter of the town round the St. Anthonies Brëestraat fortunately escaped the quasi-improvements of the last decades, and surely the climatic, atmospheric influences have not changed. We can see the same tardy light of morning stealing through heavy clouds along the waterside, the same watery light of evening dying away in hazy dimness behind the ancient buildings of the Oude Schans, the Zwanenburgwal, in the nooks and corners of Uilenburg and Rapenburg. There, Rembrandt gathered his harvest of the choicest chiaroscuro; and if the Dutch school of the present day possessed another master of the brush, able and ready to catch such contrasts, to seize nature on the quick in revelry of light and shade, he might find there exactly what he wanted, and find it in plenty, set before him in a scenery almost stationary for centuries. The Rozengracht is sadly damaged, but even in that neighbourhood, on Leliegracht and Bloemgracht and Singel near the Westerkerk, things are in their general arrangement to a certain extent as Rembrandt left them. After the destruction of the quaint charms of the Rozengracht, some accident of fate happily arrested the spoiler's hand in those parts of

Amsterdam where her most artistic son lived and worked and died.



THE HOUSE, NO. 184, ROZENGRACHT, WHERE REMBRANDT DIED, OCTOBER 4, 1669.

We still can find the St. Antonies Waag, put to many uses in a long and venerable

existence, at one time *Theatrum Anatomicum*, scene of Professor Nicolaas Tulp's Anatomical Lesson (1632), now in the Mauritshuis at the Hague; and of Professor Joan Deyman's Anatomical Lesson (1656), injured by fire in 1723, and in 1882 brought back from London to Amsterdam, where so much as was not destroyed, the strongly foreshortened corpse on the dissecting-table, is to be seen in a room of the Rijks Museum, exclusively devoted to anatomical pieces: de Keyser, Troost, Backer, Pieters, Elias, Jan de Baen (dead bodies of the brothers de Witt on the gallows), etc. In the Staalstraat, not far from the English Episcopal Church, the Staalmeesters or Waardijns van Lakenen met, the clothmakers to the directors of whose guild Rembrandt furnished that remarkably energetic painting, a marvel of expression in all its simplicity, commonly called the *Syndics*.

In these lines, however, I do not propose to speak of the great master's work, but of my pilgrimage to the place where he took shelter (No. 184, Rozenegracht) when dark clouds gathered round him, advanced in years, still restlessly and faithfully to follow his own, his exclusive ideal of the beautiful as he found it in true, real life, the life surrounding him, crowding him, closing him in, crushing him to death. Few mourners followed him to his final habitat in the Westerkerk; no monument marks his grave; only a memorial tablet on the nearest pillar, modelled after the signboard of the building in the background of the *Night Watch*, which bears the names of Captain Frans Banning Cocq's arquebusiers—an idea we are indebted for to Professor Dr. J. Six.

Leaving the chilly Westerkerk and following the Rozenegracht, at the side opposite No. 184, an old significant landmark catches the eye, rebuilt according to the primitive designs, *'t Lootsje*, since 1575 a place of refuge for the thirsty, famous up to this day. The climate of Holland calls occasionally for remedies of the kind dispensed by Lucas Bols, the founder, and his heirs through centuries, against sadness of heart and wet feet, as I could not refrain from thinking when, having reached the top of Rembrandt's stoop, looking down upon mud in all directions, I rang the bell,

announcing a visitor to Mrs. Sluyter, wife of the furniture-maker who advertises his name and trade over the whole breadth of the building: *Meubelfabriek van H. E. Sluyter*.

His bell is only one of several bells; to be entirely correct, I should say that the Sluyter bell is the lowest of four bells. More families than one live now on the different floors of Rembrandt's house, and the three other bells are marked in the order of their owners' increasing height of station: *Wed. (widow) Sonflieth, Rose and Bosdriess*. Still another family occupies the basement, under the

afraid, the youngster talking of Rembrandt as if it were only a few weeks since the great man lived under his father's roof, and showing an amazing familiarity with the illustrious painter's habits, modes of life, goings out and comings in. My readers will appreciate the delicacy which forbade my listening to speculations anent Rembrandt's possible relations with 't *Lootsje*, where Master Sluyter supposed the solitary old painter went for his *borrel*, his dram before dinner. But I recommend this abundant source of information to less scrupulous travellers of a



MEMORIAL TABLET IN THE WESTERKERK, NEAR REMBRANDT'S GRAVE.

stoop, but for my purpose I had to deal with the Sluyters.

At my first visit the ringing of the bell, or, rather, the loud barking of a dog, furiously suspicious of strange callers, was responded to by a *juferrouw*, the furniture-maker's spouse, quite willing to show me over the premises, but chary of detail.

At my second visit, wanting another opportunity for looking round, I had to do with the furniture-maker's eldest, a boy of sixteen or seventeen, on the contrary full of details, most of them not highly authentic, I am

literary turn of mind, who may feel inclined, on account of the Rembrandt revival, to gain fame by absolutely new and most astounding particulars upon a topic of so much interest.

A little, low-storied side-room, connected through an alcove with a slightly larger back-room, which opens into a kitchen—this, then, accounting for alterations, necessary in the run of time, was the principal part of Rembrandt's habitation for the last thirteen years of a laborious existence! A gloomy interior, full of sombre shadows and disappearing half-tints as in his paintings, in his

life. "Physic things of melancholic hue and quality," yet the abode of a visionary who never took up the commonest piece of everyday matter without transforming it into purest gold, worshipping beauty in perfect truth of realism; the reputed materialist in thought and action, revealing himself as an idealist of the highest caste, always in the power of his exalted imagination. This gave him solace in domestic troubles, in the sordid care of getting his due, a mere pittance often, for work that will stand superior, unequalled to the end of time. This gave him the tranquillity necessary for his titanic labours, until his self-imposed task slipped away from him, and eternal rest came, a few months after the death of his son Titus.

Here he lived and thought and dreamed. But where in this dismal house of desolation was the place he worked; where he gave material birth to his dreams; where, among other famous paintings, he finished what is now considered to be his conception of the story of Boaz and Ruth, the so-called Jewish Bride? Compare the gorgeous colouring of that canvas, its lavish, resplendent light, with the depressing aspect of the cheerless, diminutive courtyard he got his light from, flanked in his day by a row of uninviting, miserably poor one story houses, reached by the Rôo-Molensteeg (Red Mill Lane). With another lane, the Foelie-Slagersgang, they disappeared, except one, rebuilt and enlarged, to make place for Mr. Sluyter's workshop and a factory connected with one of the principal industries of Amsterdam—diamond polishing.

The diminutive courtyard which remained, walled in, paved with *klinkers*, Dutch bricks, may have seen a good many things which, perhaps, it is better not to know: *est modus in rebus*—even in biography. Most interesting of all and most tell-tale of Rembrandt's time is the passage with entrance from the Rozengracht under the stoop and running underneath the house to its full depth, once the public thoroughfare to the region behind. Rembrandt must have used it as we see it now; must have touched these very walls of grimy appearance when returning home and entering privately by the back-door. The Rôo-Molensteeg, with its surroundings, gives a piece of scenery in low life, perhaps helpful

for analyzing the mysterious whys and wherefores which make up our scanty knowledge of that extraordinary man who, like all of his kind, had to suffer in direct ratio of his greatness, of his tremendous isolation, by reason of his special genius standing alone in his own country, in all countries, in all ages.

Jufvrouw Sluyter, now in possession of the house, owned by her husband, did not aim at any solution of such an enigma, and her eldest son, the precocious youth, being altogether too ready with *his* views, based on traditions manufactured for the occasion, I took my leave, both times in a spirit of discontent, and went my way through the dirty streets of Amsterdam—that strange town, picturesque, even beauteous, in its remains of a victorious past, full of power, won by substantial trade, now growing ever more commonplace in the weakening opulence of unsubstantial modern high finance.

P.S.—Since the writing of this article, the house of Rembrandt on the Rozengracht, Amsterdam, has been "renovated," with the deplorable result that nothing is left to remind posterity of the great man who once lived and laboured in it, and was carried from it to his grave, but a tablet with an unreadable inscription. Mr. Sluyter, its present owner, wishing to add a shop for the sale of his furniture to the factory already on the premises, burnt out on a former occasion, removed the old stoop with the quaint old passage underneath, leading to the equally old backyard, and generally changed the distribution of the apartments of the lower stories. This work of destruction rather than reconstruction, begun in March, 1910, was almost completed when I revisited the place on July 27, unpleasantly surprised by such an act of vandalism in a city only four years ago ringing with Rembrandt's name at the grand festival held to celebrate the third centenary of the master's birth. An attempt to save the venerable building went clearly beyond the ambition of the local Rembrandt admirers who, with noisy display of worshipful appreciation, constantly arrange and rearrange and lately succeeded in sadly disarranging the Night Watch, the Syndics, etc., making them play hide-and-seek throughout

the Rijks Museum. Speaking of this, it should be mentioned that Professor Joan Deyman's Anatomical Lesson now hangs in the room which serves as an approach (inadequate, dingy and mean!) to those wonderful pictures, and where other marvels, created by the same brush, are tumbled together in the poorest imaginable light, apparently with no excuse save the intention to keep the Rembrandts apart, as much at least as stipulations of bequests, etc., permit, in imitation of the Louvre (Rembrandt, Rubens, Van Dyck), the Museo del Prado (Velasquez), and wherever this new fad exercises its tyranny.



Some Precursors of Dante.

BY THE REV. J. B. MCGOVERN.

(Continued from p. 414.)

THE two Books of Enoch, however, demand more than a passing allusion. The first, entitled *The Book of Enoch*, and generally known as the Ethiopic Enoch, was discovered in Abyssinia in 1773, was first published in 1821 by Archbishop Lawrence, and was again, and more ably, edited thirty years later by Professor Dillmann. Finally, in 1893, Dr. R. H. Charles, Professor of Biblical Greek, Trinity College, Dublin, issued his standard edition, "translated from Professor Dillmann's Ethiopic text, emended and revised in accordance with hitherto uncollated Ethiopic MSS.," etc. The book comprises six sections, or 108 chapters, of varying matter and age, from 170 B.C. to 64 B.C. Dr. Wright calls it "a strange medley, which many of the early Fathers looked upon as almost an inspired production, and derived not a few of their curious opinions directly from that source, and the Jews of the first century probably derived many of their common expressions concerning the future state from it." Its influence is also distinctly traceable in the New Testament, in the similarity between the angelological and demonological phraseology of Christ and His Apostles and that of

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Section II. (*The Similitudes*), or chapters xxxvii. to lxxi., and notably in the quotation in St. Jude's Epistle, verses 14, 15. Very striking also are the analogies between Rev. vi. 9, 10, and this passage from Section I. (chap. xxii.):

"And I saw the spirits of the children of men who were dead, and their voice penetrated to the heaven and complained;"

Also between Rev. xxii. 1 and the division marking off the abode of these and other souls of the righteous (same chapter):

"The souls of the righteous are thus separated: there is a spring of water and light above it."

As to the nature of the heaven and hell of this book, Mr. Dods sums it up succinctly thus:

"The site of heaven and its imagery vary in the different sections of the work; and as for hell, Enoch does not go far beyond a chaos of fire, chains of iron, scourges, and such commonplaces of physical torture."

And as a vivid specimen of visionary and descriptive writing I may adduce the following from chapter ciii.:

"And I saw there something like a viewless cloud; for by reason of its depth I could not look thereon, and I saw a flame of fire burning brightly, and there circled (these things) like shining mountains, and they swept to and fro. And I asked one of the holy angels who was with me, and said, 'What is this shining thing? for it is not heaven, but only the flame of a burning fire, and the voice of crying and weeping, and lamentation and strong pain.' And he said unto me, 'This place which thou seest, here are cast the spirits of sinners and blasphemers and of those who work wickedness, and of those who pervert everything that God does through the mouth of the prophets, even the things that shall be," etc.

Secondly, an entirely different book, though bearing a somewhat similar name, is the *Book of the Secrets of Enoch*, termed by Professor Charles the Slavonic Enoch, who assigns it to any year from A.D. 1 to 50. It is therefore post-Christian, though Jewish, and was first (in modern times, a Greek version being current in the first three centuries A.D.) brought into prominence in 1892 by a Russian scholar named Kosak. Mr. W. R. Morfill, M.A.,

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Oxford University Reader in Russian, translated it from a Slavonic version later, and Professor Charles edited it afresh in 1896. Dr. Wright is of opinion that "it may have been originally written in Hebrew." As to the contents of this book, its topography and eschatology are remarkably Dantean in scope and treatment. "We have," says Professor Charles (Introduction, p. xxxvi), "so far as I am aware, the most elaborate account of the seven heavens that exists in any writing or in any language," containing, adds Mr. Dods, "even closer parallels to the later Christian vision-writers" than others of its class. The same incongruous jumbling of heaven and hell is observable (chap. xlii.) as in the Chinese vision, an idea, observes Mr. Dods again, which is "not foreign to Hebrew thought, especially in its earlier stages; but this is the first mention in an apocalypse of such an apparent contradiction." This latter statement is both inaccurate (in face of the above notable instance) and contradictory, since its author, conscious of this, admits in the next sentence that "One or two vague pagan systems, such as those of Er, Scipio, or Thespasius, *seem* to allow of a similar though much less definite interpretation, but the presence of anything wicked in heaven is of very infrequent occurrence," and then, again inconsistently, charges Enoch with using words in a later passage (chap. xl. 12) "which *seem* to imply the more usual topography, and therefore to be inconsistent with the present passage."

Other striking features of this book are—the millennium, and the pre-existence of souls (chap. xxiii. 5), a somewhat sensuous paradise (chap. viii.), and a non-resurrection of the body (chap. xxii.). A brief description of hell (chap. xlii.) may be appended as a sample of its style:

"I saw those who keep the keys and are the guardians of the gates of hell, standing, like great serpents, and their faces were like quenched lamps, and their eyes were fiery, and their teeth were sharp, and they were stripped to the waist. And I said before their faces, 'Would that I had not seen you, nor heard of your doings, and that those of my race had never come to you.' Now they have only sinned a little in this life, and always suffer in the eternal life."

Lastly, as Enoch, Job, and other Old Testament worthies, had apocalypses ascribed to them by inventive minds, neither did Moses escape similar attentions. Three such are known: *The Apocalypse of Moses* in Greek; *The Assumption of Moses* (between 7 B.C. and A.D. 30), "extant only," says Dr. Wright, "in a Latin translation, discovered fifty years ago by Ceriani in a manuscript" (sixth century) "in the Ambrosian Library of Milan," and translated and copiously edited by Professor Charles in 1897; and *The Revelation of Moses*, first translated and published in the *Journal of the Royal Asiatic Society* for 1893 by Dr. Gaster, who regards it as pre-Christian—an opinion which is not shared by many critics. It is, however, *facile princeps* in importance amongst Hebrew writings of this class, than which Bishop Casartelli considers it to be "a more striking analogy." Two recensions of this work are extant—one comprising sixty-eight sections, the other consisting of only nine. As to their contents, my summary can only be allusive. Moses is conducted by the Angel of the Presence through a sevenfold heaven, in which, intermingled with many glories, he beholds some absurdities. Thus, the first heaven is perforated with windows each guarded by an angel—"the window of prayer, the window of crying, the window of joy, the window of satiation, the window of famine," etc. Then, the fifth heaven contains an angel "half of fire and half of snow, and the snow is above the fire without extinguishing it"; and the Angel of Death is represented as having "a countenance totally different from those of the other angels, for he was ugly, and his height of 540 years' journey, and he was girded forty times round his waist. From the sole of the foot unto the head he was full of fiery eyes, and whosoever looked at him fell down in dread." And small wonder!

As for Paradise proper, "the reward of the pious," it seems to be distinct from, though adjoining, these heavens. "The Tree of Life grows here," says Mr. Dods, "and there is altogether a very distinct flavour of the New Testament apocalypse," adding an inference which, in my judgment, is entirely uncalled for from a Christian pen: "Moses can hardly

have been the borrower. A short quotation will illustrate this resemblance: 'Moses looked up and saw seventy thrones fixed, one next to another, all made of precious stones, or emerald, sapphire and diamond and precious pearls, and the foot of each was of gold and fine gold. Around each throne stood seventy angels.'

There are equally striking resemblances, or coincidences of construction, between St. John's canonical Apocalypse and most apocryphal visions, but there can be no reverent suggestion of borrowing, apart from quotation or allusion, by an inspired from a purely imaginative seer.

But to resume: In this Paradise Abraham occupies the chief throne; "the scholars who study the law for the sake of heaven" sit on thrones of pearls; the pious and just on others of precious stones and rubies, penitents on gold, and the wicked, who, "through the merits of pious sons, obtain 'a portion of heavenly bliss,' on thrones of copper. Further, Moses "beheld a spring of living water welling forth from underneath the Tree of Life and dividing itself into four streams, and it comes from under the throne of glory, and they encompass the Paradise from one end to the other. And under each throne there flow four rivers, one of honey, the second of milk, the third of wine, and the fourth of pure balsam. These all pass beneath the feet of the just, who are seated upon thrones."

The Hell of this vision is Danteian in its minuteness and ferocity, but without Dante's sense of proportion and graduation of punishment, and very clearly influenced subsequent visionaries. The angel Gabriel conducts Moses through its horrors, on their entrance to which "the fire of hell withdrew for 500 parasangs." In this fire the dreamer sees the tortured hanging by their offending members: the lustful by their eyes, the avaricious and slanderers by their ears or tongues, thieves, adulterers, and murderers by their hands, women by their breasts or hair, and perjurers and Sabbath-breakers by their feet, two of these latter having their "bodies covered with black worms, each worm 500 parasangs long." Another instance of these imaginative penalties is thus recorded:

"Moses went then to another place. There the sinners were lying on their faces; and he saw 2,000 scorpions swarming over them and stinging them and torturing them, and the sinners cried bitterly. Each scorpion has 70,000 mouths, and each mouth 70,000 stings, and each sting has 70,000 vesicles filled with poison and venom, and with these are the sinners imbued, and thus are they tortured, and their eyes are sunk in their sockets for fear and dread. These have wasted the money of others; they have taken bribery, and elevated themselves above others; they have put their neighbours publicly to shame; they have delivered up their brother Israelite to the Gentile; they have denied the oral law, and maintained that God did not create the world."

Two more examples must close what Mr. Dods rightly calls an "unsavoury" catalogue. A pit of "miry clay," knee-deep, contained some whose teeth were broken with fiery stones from morning to evening, and renewed again in the night "to the length of a parasang," to be rebroken on the morrow. Also (the last curious infliction witnessed by Moses) others (adulterers, sodomites, idolaters, cursers of parents, and murderers) "were punished by fire, being half in fire and half in snow, with worms crawling up and down their bodies, and a fiery collar round their necks, and having no rest, except on Sabbath days and festival days. All the other days they are tortured in hell." The cessation of torture on the Sabbath and feast days, and the introduction of snow as a punishment, are noteworthy eschatological variations, as is also the high ethical standard of the entire vision.

For full and interesting accounts of further Hebrew visions, such as *The Revelation of Rabbi Joshua ben Levi* and *The Ascension of Isaiah*, the reader must be referred to Dr. Gaster's translations, as also to Mr. Dods' volume for a brief synopsis (p. 125) of a Coptic vision, in which he adduces one detail with an observation apposite for my purpose:

"The souls of sinners are compelled to whirl about in the air for three days with the angels who fetch them at death, before they are carried off to everlasting torment. It is

certainly strange to find so early one of Dante's most familiar conceptions, doubly immortalized by its connection with the pathetic story of Francesca da Polenta."

A PERSIAN DANTE.

For all the information garnered in this section I am entirely indebted to a very recondite paper by the learned Irânian scholar, Bishop Casartelli, of Salford, read before the Manchester Dante Society, and since fitly incorporated in the *Dastur Hoshang Memorial Volume* (pp. 258-273), entitled "A Persian Dante." Following upon an expression of surprise that no allusion is made "by Professor* Marcus Dods, in his small and scholarly volume, to what is, at least in my estimation, one of the most striking and interesting of Oriental apocalyptic compositions, bearing an unmistakable likeness to the immortal Vision of the great Florentine poet," he opens his paper thus:

"The short Pahlavi religious tractate known as the Artâ Virâf Nâmâk, or Book of Artâ Virâf (as we might say, 'St. Virâf'), has for centuries been a favourite work with all classes of the Parsi community. . . . This popularity of the Vision is shown by the fact that, besides the original Pahlavi text, which exists in two or three considerably divergent recensions, translations exist into both Sanscrit and Gujerâti, besides several Persian versions, both in prose and poetry. These poetical versions are quite modern, and were composed respectively in A.D. 1530-31, 1532-33, and 1679. One of these Persian verse translations was evidently known to the celebrated English scholar, Thomas Hyde, whose famous work, *Veterum Persarum Religionis Historia*, first appeared in 1700 (see Professor E. G. Browne's *Literary History of Persia*, vol. i., p. 43). The work itself was first made known to Western readers in 1816, however imperfectly, by J. A. Pope's English translation from one of the Persian versions published in 1816. The first edition, however, of the original text, and the first reliable and scholarly translation, was that prepared by Dastur Hoshangji Jamaspji Asa, and most elaborately edited

with notes, translation, and introduction, by Drs. Martin Haug and E. W. West, in 1872. A French translation by M. Barthélemy appeared in 1887, and a new edition of the Pahlavi text by a native scholar, Dastur Kaikhosrv Jamaspji, was published at Bombay in 1902. From the appearance of Pope's version, it has been a commonplace of writers on Persian literature that the story of Artâ Virâf presents striking points of similarity with the Vision of Dante recorded in the *Divina Commedia*. . . . Before any attempt to determine what historical relationship, if any, exists between the Persian and the Italian visions, it will be necessary to say a word as to the date of the former. In the very careful introductory essay prefixed to his edition, Haug comes to the conclusion that the author, whosoever he may have been, must have lived after the time of the celebrated Zoroastrian theologian, Âdarbâd Mâhraspand, the Minister of Shâpûr II. (A.D. 309-379), but before the downfall of the Sâssânian dynasty in the seventh century, for the book undoubtedly belongs to Sâssânian times. Thus its composition might fall in the fifth or sixth century A.D."

On the questions of derivation or influence, he observes:

"To us it is of little importance whether or not the anonymous writer of the Artâ Virâf Nâmâk was influenced, however distantly, by early Christian and Jewish visions, or even by the still earlier echoes from the Greek and Latin literatures; but it is of interest to determine its priority of date to the Irish legends, and to speculate whether it might possibly have exercised at least a remote influence either upon them or upon the Italian poet of the thirteenth century;" and, after lightly touching upon Dr. Gaster's view as to its indebtedness to older Hebrew visions, he adds his own weighty pronouncement:

"Even the Artâ Virâf Nâmâk may derive from some more ancient Irânian original now lost. To me, the greater elaborateness and the grotesque exaggerations of description in the Hebrew visions, as compared with the relative sobriety of the Artâ Virâf Nâmâk, are in favour of the originality of the latter."

However this may be, I must hasten to offer a condensation of Bishop Casartelli's

* An evident slip of the pen, as that title belonged to the father of the author of *Forerunners of Dante*.

own masterly synopsis of the differences and resemblances between the great Persian and greater Italian visions.

To begin with the differences, Dante is sublimely poetic, whilst the Artâ Virâf is prosaic even to monotony. Then the arrangement of the respective journeys is inverted, though this is, of course, a matter of preferential treatment. In the next place, although in the Zoroastrian vision a certain order is maintained in heaven, the general sense of divisional proportion is curiously lacking. Thus, 83 out of a total of 101 chapters are occupied in the description of hell, with only nine reserved for heaven. Contrast this with Dante's exquisitely artistic structure in his tripartite division, each stage, or *cantica*, consisting of 33 cantos which, with the first (which is introductory to the whole poem), make exactly 100; and each canto containing an average of 136 lines, totalling, with almost numerical accuracy in each *cantica*, thus: *Inferno*, 4,720; *Purgatorio*, 4,755; *Paradiso*, 4,758. "Everything," says Scartazzini, "in this vast poem is, even to the minutest particular, proportioned, calculated, and weighed with the greatest accuracy, and the style is always adapted to the matter."

Again, another glory of Dante's first two *cantica* lies in the ordered and impartial graduation of penalties, but in Artâ Virâf's *Hell* "there is nowhere," says Haug, "any system or plan perceptible," although, as Bishop Casartelli remarks, "in a considerable number of cases there is an evident attempt to indicate a *lex talionis*—in other words, 'to make the punishment fit the crime.'"

Other noticeable divergencies are, briefly: Whereas the pages of the Italian's are studded with men and women who bear "a local habitation and a name," those of the Persian's are, with the exceptions, in hell, of Davânos (the Lazy Man), and in heaven of the Fravashis of a few distinguished personages, blameless of either; sufferers and rewarded are nameless; Dante visits Shadowland corporeally, Artâ Virâf does so in a trance only; the name and date of the one are indelibly blazoned in history, those of the other are absolutely unknown; finally, the difference of motif—that of Dante presents,

under a veil of allegory, religious and political drapery and personal record, a picture of those who in this life are struggling to emerge from a state of outward and spiritual misery to one of present and future happiness, and to induce them to attempt it, whilst the aim of Artâ Virâf's journey is simply to act and report as "an envoy from, and on behalf of, the whole religious community." But it is time to enumerate some of the more remarkable analogies between the two visions.

On their entry upon, and during the continuance of, their strange journeys, the two mortals are accompanied and guided by two inhabitants of the world of spirits—Dante by Virgil and Beatrice, Artâ Virâf by the Archangel Sôsh, the Spirit of Obedience, and Âtaro, the Genius of Fire, and the introduction of both to their respective hells is singularly alike.

"Sôsh the Pious and Âtaro the Angel took hold of my hand, and I went thence onwards unhurt. In that manner I beheld cold and heat, drought and stench, to such a degree as I never saw nor heard of in the world. And when I went farther, I also saw the greedy jaws of hell, like the most frightful pit, descending in a very narrow and fearful place; in darkness so gloomy that it is necessary to hold by the hand," etc.

Compare this with *Inferno*, iii. 19-30:

And after having of my hand ta'en hold, etc.

Again, river-crossing* is a notable feature of the two visions, Dante's, however, being performed by boat, and the Iranian's by the renowned Chinvat bridge, broadened for the transit of the just, and narrowed for that of the wicked.

Lastly, the punishments, justly characterized by Dr. Casartelli as "often ghastly and disgusting" in both, meted out to the lost are curiously identical in the two visions. The following will serve as instances:

Gnawing of Human Skulls and Brains.—Artâ Virâf found these horrible chastisements inflicted on fraudulent traders, dishonest rich, and unjust judges. So in *Inferno*, xxxii. 127-132.

Serpents.—Dante, *Inferno*, xxiv. 82-84. and Artâ Virâf, xix. 1-3: "I saw the soul of a

* Dante's four infernal rivers were evidently borrowed from pagan sources.

man through the fundament of which soul a snake, as it were, like a beam, went in and came forth out of the mouth, and many other snakes ever seized all his limbs."

And, as final analogies, the Lucifer of the *Divina Commedia* finds his counterpart in Aharman, who is located in the darkest hell, so, as Virgil leads Dante to the serener atmosphere of purgatory, so do Srôsh and Âtaro bring Artâ Virâf "to the eternal light of the presence of Aûharmazd." The crimes and sins punished in the respective hells are also patently akin. "Some of the extremely cruel and almost grotesque torture," adds Bishop Casartelli, "described by Artâ Virâf being in all probability not the offspring of the writer's imagination, but reproducing actual tortures inflicted in ancient Persia, and even, to a large extent, practised there in modern times."

So much for the two hells, but the question arises, Does the Irânian system contain a counterpart to Dante's *Purgatorio*? Dr. Casartelli is emphatic in his negation. In one place he says: "There is no purgatory so-called in the Mazdean system," and in another: "Many writers, including Mr. Modi,* see in the Hamistagân the analogue of the Christian purgatory. This is, however, scarcely tenable. It is true that, as in the Christian purgatory, the sufferings of these souls will eventually come to an end; but there is no idea of purgation by suffering, as in Dante's *Purgatorio*. The Pahlavi name is a plural of the adjective *hamistak*, meaning 'ever stationary,' and is no doubt derived from the idea of a balance, in which the two scales are exactly balanced, and so stationary. These spirits, therefore, in both the Irânian and the Irish version (Adamnan's), would seem more akin to those neutrals: *Che visser senza infamia e senza lodo*."*

The passage referred to is *Inferno*, iii. 36, and I have always thought that, logically, Dante should have placed those unfortunates, together with the neutral angels, in purgatory, as too ugly for heaven and too fair for hell. Nor do I altogether incline to Bishop Casartelli's reasoning. The matter may be doubtful (and *In dubiis libertas*), yet I think that an adumbration of the Christian purgatory

* Frvad Jivanji Jamshedji Modi, a distinguished Parsi scholar.

† "Who lived without either reproach or praise."

is perceptible in the passage he quotes (chap. vi.):

"I came to a place and saw the spirits of several people who remained in the same position. And I asked the victorious Srôsh the Pious and Âtaro the Angel, 'Who are they? and why remain they here?' Srôsh the Pious and Âtaro the Angel said: 'They call this place Hamistagân, and these souls remain in this place till the resurrection, and they are the souls of those men whose good works and sins are equal . . . for every one whose good works are three scruples more than his sins, goes to heaven; they whose sin is in excess, go to hell; they in whom both are equal remain among these Hamistagân till the resurrection. Their punishment is cold or heat from the revolution of the atmosphere, and they have no other adversity.'"

Yet the Bishop admits that this doctrine of the Hamistagân is curiously like the Irish conception of limbo in the Vision of Adamnan (*Fis Adamnain*) as the place "at the hither side of the lightless land for those whose good and evil have been equal," and also, I may add, curiously akin both to Dante's blameless, praiseless spirits and to (*loc. cit.*, 37-42)—

Quel cattivo coro
Degli angeli che non furon ribelli
Nè fur fedeli a Dio, ma per sè fôro.*

Adamnan holds the scales more evenly than Dante, while the Bishop is hardly consistent in failing to see an Irânian purgatory in the Hamistagân, and yet comparing it with the limbo of Adamnan.

A word, in conclusion, as to the heavens of the two seers. Points of difference, as of resemblance, are also noteworthy here, and may be summarized thus:

Dante's *Paradiso* has ten heavens, the first eight represented by the planets of the ancients, the two last by the crystalline heaven and the empyrean. Artâ Virâf's has four, the first three consisting of the stars, the moon and the sun, the fourth of Garôt mân, the abode of Aûharmazd. Their astronomy is strangely alike. And, further, "brilliant light and glory," adds the Bishop, "are the characteristics of the heavens of both the

* "That wicked choir of angels who were neither rebels against nor faithful to God, but dwelt apart."

Persian and the Italian seers, and adorn the blessed souls who inhabit them. Both Dante and Artâ Virâf behold in their respective Paradises the soul of the first progenitor of the human race—Adam in the case of Dante, Gayôpard in the case of Artâ Virâf."

Remains the final question, Was Dante conversant with Artâ Virâf? Of necessity the reply must be conjectural, and possibly negative, since there is no evidence that the latter was known to mediæval Europe; yet, on the other hand, as Eastern ideas constantly filtered into Western systems of philosophy and theology, and as Dante furnishes ample proof of his skill in importing or absorbing all available information, a certain indebtedness to (not to say plagiarism from) the earlier vision can alone account for the extraordinary and numerous analogues existing in both. Unconscious and similar cerebration—a not unknown quantity in literature—is the only alternative solution of the puzzle.

(To be concluded.)



At the Sign of the Owl.



THE report to the Historical Manuscripts Commission on manuscripts in the Welsh language at the British Museum has just been published. It is by Dr. J. Gwenogvryn Evans, and is of considerable value and interest. In his introduction, Dr. Evans states that the history of the greater number of the documents catalogued in the report, which is a voluminous document, is a brief one. Lewis Morris, as well as his brothers William and Richard, whose correspondence has been edited and recently published by Mr. J. H. Davies, M.A., began to copy Welsh manuscripts about 1725, and for forty years they were assiduous in copying and collecting. In course of time most of their manuscripts passed to the governors of the Welsh School, London. Owen Jones (1741—1814), the London furrier, who financed and part edited the *Myvyrian Archaeology of Wales*, likewise

copied and collected Welsh manuscripts, which passed to the custody of the old Cymmrodorion Society. Neither of these bodies could give facilities to students to consult the documents in their charge, except by lending them, a practice which ended in some manuscripts getting astray. In those days Wales had no University College, no large public library, and the very idea of a national institution was unbegotten. Under the circumstances the custodians of the various collections naturally turned to the British Museum as the safest place to deposit their manuscripts. So in 1844 they were transferred to Bloomsbury.

The manuscripts of the Welsh Laws are both numerous and valuable. Of these the most important is an exceptionally accurate transcript of Peniarth MS. 29, and, notwithstanding its several lacunæ, it contains all those sections now missing in its original. It was possible by its means to complete the text of the most ancient recension of the Howelian laws which has survived in the Welsh language. Another manuscript is the oldest and best of the "Gwentian" code, the full text of which has been edited by the Rev. A. W. Wade Evans, M.A. In another manuscript there is a valuable copy of compositions by the earlier and better poets.

The report begins and ends with a Latin manuscript, each of great interest to the Cymric historian. The first has been used by Professor Zimmer for the *Monumenta Germaniæ Historica* (Berlin, 1894), and by Mr. Egerton Phillimore, who has, with scrupulous accuracy, edited the *Annales Cambria* in the *Cymmrodor* (volume ix.). The last manuscript was used for the *Lives of the Cambro-British Saints* (Llandovery, 1853), and for a list of "corrections" which appeared in the transactions of the "Cymmrodor" a few years ago.

Under the title of "An Archæological Quest" the *Glasgow Herald* of October 29 contained an important article on the history of the study of the Central American hieroglyphs. The writer thinks that their decipherment is now within reasonable distance of attainment. I quote his concluding paragraphs:

"Of all the inscriptions the most celebrated is that of the Tablet of the Cross at Palenque, concerning the elucidation of which some progress has been made by aid of the interpretation of the Mayan numeral system. It is known, for example, that it must be read from top to bottom, beginning at the right hand, and two columns at a time. If a fresh hypothesis may be ventured upon, it would appear that the agglutinative nature of the Mayan language is represented by the apparently inextricable figures which compose the tablet. But research has proved these figures to be by no means inextricable, and quite a number of them have been successfully deciphered, especially where they relate to the dates of various events, and it is not too much to hope that ere long these mysterious inscriptions will yield up their secrets to the unflagging research which American and German scholars have lavished upon them.

"It is a humiliating fact that British scholarship, which has been practically foremost in Egyptian and Assyrian research, has neglected this no less important field. The archaeology of Central America presents difficulties to which the Egyptologist and Assyriologist are totally unaccustomed, and which are calculated to discourage even the most earnest students; and taking these facts into account, it is marvellous that so much has been accomplished in connection with it."

An attractive title has been chosen by Mr. P. B. M. Malabari, Deputy Registrar of the High Court, for a book which is the result of long and exhaustive study. His recently-issued *Bombay in the Making* is well introduced by Bombay's Governor, Sir George Sydenham Clarke. The main purpose of the work is to trace the origin and growth of judicial institutions in the Western Presidency, and, naturally, the author dwells for the most part on laws and their administration. Mr. Malabari makes successful use of a mass of detail especially engrossing to the legal mind, but of considerable general interest as well. For the very moderate sum of £10 yearly, the "finest harbour in the world" was ceded to the East India Company in 1669. The story of Bombay's earlier existence and of its subsequent development

and management is part of the history of Britain, seeing that administration by British hands has been its portion. "The fragile basis of British dominion in India," writes Sir George, "was the Factory." Bombay can now boast of "a vast trade of infinite value," and the Eastern Gate of India is still an "ample opening for progress."

Messrs. T. C. and E. C. Jack are issuing immediately volume i. of the important work by Mr. Edwin Foley entitled *Decorative Furniture*. The work is to be completed in two volumes, and will contain one hundred plates in colour in addition to over one thousand engravings in the text. It will be the most comprehensive work on old furniture hitherto attempted. A notice of Sections V. to VIII. appears on p. 479 of the present number of the *Antiquary*.

The Early English Text Society has decided, on Dr. Gollancz's proposal, to undertake the issue from time to time of a series of facsimiles of the great manuscripts of old English literature. The series is to form a memorial to the late director, Dr. Furnivall, the founder of the society. Dr. Gollancz has been appointed director of the society, and will be glad to receive further donations to the fund already started, if sent to him at King's College, London.

A Lincoln Record Society has been founded for the purpose of printing unedited documents relating to the Diocese and County of Lincoln. Canon Foster, who has been appointed editor, with the Bishop as president and Canon Bell as secretary, has received 133 promises of membership. At the meeting held at the Old Palace, Lincoln, when the society was formed, Canon Foster remarked that there was a great mass of material at Lincoln and in London and elsewhere relating to Church, parochial, manorial and family history in the diocese and the county. Until 1840 the diocese included the counties of Bedford, Buckingham, Huntingdon, Leicester, and part of Hertford. The subscription was fixed at a guinea per annum, in return for which the members will receive copies of the publications. It is proposed to issue Gervas Holles's

Lincolnshire Church Notes as one of the first volumes.

I note with regret the death, at the age of sixty, on November 6, at King's Lynn, of Mr. H. J. Hillen, who contributed a very interesting paper on "Kitty Witch Row, Great Yarmouth" to the *Antiquary* for May last. Mr. Hillen had devoted much time and labour to the investigation of the documentary history of the ancient borough of Lynn and of Norfolk county generally. Not very long ago he issued a history of King's Lynn in two volumes.

In a letter to the *Times* of November 10, Mr. Paget Toynbee remarked that, thanks to the munificence of Sir George Grey, "Cape Town can boast the possession of a manuscript of the *Divina Commedia*, one of the very few that have found a home outside Europe. This manuscript, which I inspected in the Grey Library at Cape Town some thirty years ago, formed part of the valuable collection of books and manuscripts presented by Sir George Grey on and after his retirement from the Governorship of the Colony. A like boast can be made by Bombay alone, I believe, among the cities of the British Empire overseas."

The Historical Literature Committee of the forthcoming Glasgow Scottish History Exhibition are to show a unique collection of burghal records, literature connected with Burns, Allan Ramsay, and Walter Scott, and examples of early Scottish printing. There will also be six historical pageants.

The Gypsy Lore Society has changed its address to 21A, Alfred Street, Liverpool. From a recently issued circular I gather that the society badly needs more members. The valuable *Journal* is issued at a loss, the present number of members—about 200—being insufficient to warrant the maintenance of the *Journal* on its present liberal scale. Fifty new members would much ease the position. Meanwhile an appeal has been issued for donations to put the Society's finances in a sounder position. The *Journal* covers so wide and so important a field, and is so well supported from the point of view of material, that

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it deserves wider support than it has yet received in the shape of subscribing members. The honorary secretary is Mr. R. A. Scott Macfie, and his address is as above.

Dr. Albert Hellwig, of Bismarkstrasse 9, Berlin-Friedenau, Germany, has issued a leaflet asking for the collaboration of more helpers in the work of investigating criminal superstitions upon which he has been engaged for some years past. Copies of the leaflet can be obtained from Dr. Hellwig.

BIBLIOTHECARY.



Antiquarian News.

[We shall be glad to receive information from our readers for insertion under this heading.]

PUBLICATIONS OF ARCHÆOLOGICAL SOCIETIES.

VOL. XXIII. of the Surrey Archæological Society's *Collections* contains an unusual number of papers of outstanding merit and importance. In the first paper, "Some Minor Features of the Chaldon Painting," that distinguished ecclesiologist, Mr. G. C. Druce, discusses, with much learning and many illustrations of the links between Christian and pagan art, certain details of the famous wall-painting in the little Surrey church of Chaldon. The paper is illustrated by eight plates. At the other end of the volume Dr. William Martin contributes an exhaustive study of "The Site of the Globe Playhouse of Shakespeare," with many illustrations. The evidence is marshalled and sifted carefully and thoroughly, and the site is fixed to the south of Park Street, Southwark, "along the line of the formerly existing Globe Alley . . . about 120 yards west from the south-east corner of east and west Park Street, and from 100 to 200 feet south of the Globe Memorial Bronze as erected by the Shakespeare Reading Society." The paper is a masterly study in London seventeenth-century topography. Other papers that deserve special mention are "Burningfold [a manor] in Dunsfold," by Mr. H. E. Malden, with "Notes on the Architecture of Burningfold," by Mr. P. M. Johnston; "On a Fourteenth-Century Rental of the Principal Manor of Godalming, with Some Remarks on Cotholders," by Mr. P. Woods; and "Notes on the Manor and Manor House of Walton-on-the-Hill," by Mr. W. P. D. Stebbing. An Inventory of a Surrey farmer of 1637, early wooden tallies relating to Surrey, and inventories of Surrey church goods, *temp.* Edward VI., are among the other contents of a well-compacted volume. There are many illustrations.

The contents of the new issue, vol. vi., part i., of the *Transactions* of the Glasgow Archaeological Society are decidedly varied. In a paper on "The Real Bannockburn" Mr. W. M. Mackenzie discusses the precise locality of the battle and some of the strategical details of the famous fight. A short series of "Notes on the Evolution of the Wine-Bottle," with two plates of sealed wine-bottles, by Mr. Rees Price, is followed, appropriately enough, by some interesting "Notes on a Small Collection of Quichs and Drinking-Cups and of Heart Brooches," by Mr. C. E. Whitelaw, also with two plates. A postscript to Scottish history is supplied by Mr. J. S. Samuel in the shape of an article of much interest on "Mary Stuart and Eric XIV. of Sweden," illustrated by three plates. Two of these plates are portraits of Mary Stuart, one at the age of four, both in the gallery of the Royal Castle of Gripsholm, Sweden. Both are remarkably fine reproductions, especially, perhaps, the older of the two. Dr. George Macdonald's "One of Dr. William Hunter's Bad Bargains" will interest numismatists. Dr. Ferguson sends a sixth supplement to his "Bibliographical Notes on Histories of Inventions and Books of Secrets." Other contributions are a too brief paper, illustrated, on "The Hilt of the Rapier and its Successors," by Mr. C. C. S. Parsons; "Walter Herries: a 'Darien' Pamphleteer," by Mr. J. J. Spencer; and a sympathetic sketch of the life and work of the late J. D. G. Dalrymple, to whom the Society owed so much, by Mr. W. G. Black.

The new part of the *Journal* of the Royal Institution of Cornwall (vol. xviii., part i.) is a substantial volume of over 250 pages. Colonel C. Vivian gives an account of the "Defence of the Helford River, 1643-1646," by the Royalists, illustrated by two plans, and accompanied by many contemporary documents and a facsimile of a letter by Sir Ralph Hopton. The whole forms an important addition to the literature of the Civil War in the West of England. The story of an earlier conflict is told in a long instalment of a paper on "The Rebellion of Cornwall and Devon in 1549," by Mr. W. J. Blake. The Rev. T. Taylor traces the family history of Francis Tregian, a Roman Catholic who was imprisoned for his faith in Queen Elizabeth's time; and an illustrated archaeological paper on "King Arthur's Hall on Bodmin Moor and some Irish Circles," is supplied by Mr. A. L. Lewis. Among the other contents which come within our scope are contributions on "Cornish Place-Names," a suggestive little paper by Mr. H. Jenner; "The Parliamentary History of Truro," by Mr. P. Jennings; and notes from manuscripts in the Bodleian Library on Launceston Priory, translated and abstracted by Mr. O. B. Peter. The part represents much solid work, and its production is most creditable to the Cornish Royal Institution.

The new part of the *Old-Lore Miscellany* of the Viking Club (vol. iii., part iv.) has the usual variety of contents. Folk-lore and folk-music, family history, old modes of life, fairy lore, old local travels, Pictish towers and place-names, are among the subjects of notes and short articles. The *Miscellany* is gathering together much that might otherwise be lost.

PROCEEDINGS OF ARCHÆOLOGICAL SOCIETIES.

The twenty-fourth ordinary general meeting of the EGYPT EXPLORATION FUND was held, with Professor A. H. Sayce presiding, in the rooms of the Royal Society at Burlington House on November 8. The hon. treasurer (Mr. H. A. Grueber) reported that in each section of the work active operations of excavation and research were carried out during the year. The assets of the fund and its branches amounted to £3,494, against £4,060 last year. The report of the hon. secretary stated, on the authority of Dr. Hunt, that the new volume of the Oxyrhynchus Papyri, which would form the annual memoir of the Græco-Roman branch for 1909-10, contained in the theological section two texts which called for special mention, one relating to the Old Testament, the other to the New. The first was a fragment of the old Latin version of the Book of Genesis. The *Vetus Italia*, or old Latin translation of the Bible, which was supposed to have been made in the second century, and was superseded by the Vulgate, had only been partially preserved, and, since the Oxyrhynchus fragment included several verses which were not otherwise extant, it was an acquisition of considerable value. The second fragment belonged to an apocryphal gospel. Of the new classical texts the most important was in a papyrus containing remains of the poems of Cercidas, a writer who had hitherto been hardly more than a name to them. He lived at Megalopolis in the latter part of the fourth century B.C., and wrote moralizing lyric poems in the Doric dialect. Another papyrus contained fragments of a satyric drama of the best period, possibly by Ion. The chief prose items were a short fragment of Hellenicus and some valuable Homeric scholia, in which were incorporated numerous citations, to a large extent novel, from various poets. Extant classical authors were represented by papyri containing portions of Bacchylides, Hesiod, Herodotus, Demosthenes, Isocrates, Cicero, and Virgil.

Professor Naville, in an interesting illustrated lecture on Abydos, said this year's work in his opinion changed considerably the point of view, and raised a question of primary importance—Was the name of predynastic or prehistoric given to the tombs found in great numbers during the last twenty years correct, or did they belong to a set of people who were not quite the same as the Pharaonic Egyptians? The name of predynastic or prehistoric tombs was considered now as so well established that nobody thought of questioning it. It was also declared with equal assurance that the prehistoric was necessarily older than the Egyptian culture, that it was its infancy, and that it disappeared with the spread of a more advanced civilization and different religious ideas. This favourite theory of the present day appeared to him not to tally with the facts derived from the excavations, and to be quite at variance with them. The cemetery seemed to prove the coexistence of the old African stock and of the Pharaonic Egyptians. Alluding to the other part of their work at Omm el Gaab, in the so-called royal tombs, he said one party going towards the tomb of Den discovered two important fragments, a potsherd and a piece of crystal vase, giving names which were data for the reconsti-

tution of the early dynasties. The work in the Royal tombs was the most important task for next winter. Abydos was certainly the place in Egypt where they might expect the most numerous and important finds about the early Kings. Would they be able to restore the series of the Kings of the first two dynasties, the beginning and the base of the history of Egypt? That was one of the results they were looking for in a thorough clearing of Omm el Gaab, and which it did not seem likely they would obtain anywhere else.

The annual dinner and meeting of the BRADFORD HISTORICAL AND ANTIQUARIAN SOCIETY was held on October 24. The report and statement of accounts showed that the Society was in a sound condition, and was doing good work. In proposing the adoption of the Report, the President, Dr. J. Hambley Rowe, remarked that it was a curious circumstance that some of the leading lights of the learned societies of Bradford had been men who were not natives of the city. It would be interesting, he said, to look for the reason of such a condition of affairs. Bradford was a purely industrial and commercial town, and was not, he said, a town given to academics, as the membership of the learned societies showed. It seemed that these societies were the torches lighting up the Stygian gloom of the city. The fact that so many members were country born and bred raised a psychological question of some importance. Was there something about the herding of the people in towns that tended to stultify and lessen the desire for scholarship? He feared there was, and went on to complain that the wealthy men of the city did not support them as they should. He thought that the Press could do more in cultivating a love of history, and in this connection he praised the series of articles on ancient Yorkshire churches in the *Yorkshire Observer*, expressing the belief that such reading was far better than the reports of murder trials. He hoped that a series of articles on the county mansions and their associations would follow.

At a meeting on November 4 Professor Moorman lectured on "The Study of Yorkshire Place-Names."

The session of the CAMBRIDGE ANTIQUARIAN SOCIETY opened on October 17 with a lecture by Professor Flinders Petrie on the recent excavations at Meydum and Memphis. On October 31 the Rev. M. A. S. Barnes lectured on "The Tombs of St. Peter and St. Paul."

A meeting of the SOCIETY OF BIBLICAL ARCHAEOLOGY was held on November 9, when Professor A. H. Sayce read a paper on "The Origin of the Phœnician Alphabet."

The first meeting of the session of the CHESTER ARCHAEOLOGICAL SOCIETY was held on October 25, when the Archdeacon of Chester read a paper on "Parkgate: an Old Cheshire Port." At the second meeting, on November 15, the paper was by Mr. James Hall, on "The Royal Charters and Grants to the City of Chester." The original charters are complete for 500 years. Mr. Hall explained what was meant by a charter, described some early undated examples,

and an Insepimus of Henry III. It was pointed out that the Charter of Edward I. (1300) had been the governing instrument for 200 years. Other points discussed were the expansion of the city, 1354, the state of Chester in the fifteenth century, the "Magna Carta" of 1506, the seventeenth-century struggle for freedom. Lastly, Mr. Hall explained the value the Charters have for us now, and why they should be preserved. The lecture was illustrated by lantern slides prepared by the late Dr. Stolterfoth, and kindly lent by the Mayor and Corporation.

On October 27, at a meeting of the ISLINGTON ANTIQUARIAN SOCIETY Mr. Aleck Abrahams read a paper on "The Historians of Islington." After mentioning the early writers who had dealt with Islington, he referred to the *History and Antiquities of Canonbury House*, by John Nichols. Then came the *History, Topography, and Antiquities of Islington*, by John Nelson, who was born in 1779, and died about 1835. He was the author of the first important *History of Islington*. There were 118 copies subscribed for, and some time after a new edition of 50 copies was issued, but it was not successful. The lecturer next gave some particulars of the history of the parish by Samuel Lewis, junr., which he considered to be the best local history ever published. Interesting particulars were given of Thomas E. Tomlins, a solicitor, who wrote *A Perambulation of Islington*. In 1864 appeared *The Northern Heights of London*, by William Howitt. Other historians mentioned were Samuel Lysons, William Smith, Thomas Cromwell (who wrote *Walks Through Islington*), and Thomas Corell. Lastly, the lecturer referred to an unpublished history of Islington by John Nicholl, which is believed to have been compiled between 1845 and 1865.

The members of the LONDON AND MIDDLESEX ARCHAEOLOGICAL SOCIETY inspected the Ironmongers' Almshouses in Kingsland Road, Shoreditch, on Saturday, October 29, and afterwards visited Shoreditch Church and the barracks of the 3rd London Brigade Royal Field Artillery in Leonard Street. At the almshouses Mr. Nicholl, of the Ironmongers' Company, gave a brief history of the foundation, describing how the almshouses were built out of property left by Sir Robert Geffery, once Lord Mayor of London. Each inhabitant of the almshouses was to have £6 a year and 15s. for a gown, but the £6 had now been increased to £30. In the little burial-ground were the tombs of Geffery and his wife, removed from St. Dionis Backchurch when that church was pulled down, and also the tomb of Thomas Betton, a great benefactor of the Company, who left money for the rescue of Christian slaves from the Turks. After a careful inspection of the almshouses, the company proceeded to Shoreditch Church, where the Vicar (the Rev. E. R. Ford) delivered an address. He ridiculed the idea that the name of the place had anything to do with Jane Shore, for there was a Sir John de Sorditch living there in the reign of Henry III. The present was the third church on the site, and its most interesting feature was the east window—one of four east windows

which the second church contained—a splendid specimen of Flemish glass by Baptista Sutton. The church was five years in being built. The stonemason in charge tried to reduce the men's wages, and they rebelled, and this, said the Vicar, was the first strike recorded in history. Irish labourers at cheap rates were imported, and their presence led to riots and bloodshed, and necessitated calling out the military from the Tower. Exhibiting the old registers, Mr. Ford called attention to the entries, referring to Richard and other members of the Burbage family, and to that of Thomas Cass, who died in 1588, "aged 207 years." This was the original entry, he said, for microscopic examination of the register showed that the words had not been tampered with.

The members of the EAST RIDING ANTIQUARIAN SOCIETY had an excursion into Holderness in October. Meeting at Hull they proceeded to Garton, then to Grimston Garth, and thence to Burton Constable. In the evening the annual dinner and general business meeting were held at the Station Hotel at Hull. On arriving at Garton the party was met by the Rev. A. Donovan, vicar, who read a paper on the church. A cross having the crucifixion on one side and the Virgin on the other proved very interesting. It had been unearthed in the churchyard, and possibly may have formed the top of a market cross. Light refreshments were served, after which the party was conducted to Grimston Garth by Mr. Donovan, junr. The house was inspected and the party shown the great moats which have evidently surrounded some buildings; but whether it was a baronial castle or not is a matter of doubt. All the memorials of the Grimston family are at Kilnwick, not at Garton. Tea was served at Burton Constable, the party being entertained by Major and Mrs. Chichester Constable. At the evening meeting Mr. T. Sheppard exhibited some of the recent additions to the Hull Museum, including an oak pile found under the concrete supporting the Roman wall recently unearthed in Milburn's Yard at York.

A meeting of the KERRY ARCHAEOLOGICAL SOCIETY was held in the Town Hall, Killarney, in October, the Earl of Kenmore presiding, when Dr. Windle spoke on the urgent importance of taking steps at the present time to preserve the existing monuments of antiquity, in view of the present transfer of property. He pointed out how rich the peninsula of Dingle is in antiquities, and named important remains in other parts of Kerry. Dr. Windle's remarks were most timely, and should bear fruit.

At a meeting of the WORCESTER ARCHAEOLOGICAL SOCIETY on October 27, the Rev. J. B. Wilson in the chair, Canon Wilson read three papers. The first consisted of notes on dials and circles on the south door jambs of Stoulton Church from materials supplied by the Rev. H. H. Kingsford, the Vicar. The second was on the sculptured rood in the Lady chapel of the Cathedral. The third was on some of the bosses in the Cathedral cloisters. The Canon observed that remarkably little notice was taken, in recent works on the Cathedral, of these sculptured

bosses. He dealt particularly with the Jesse-tree in the south cloister. After giving specimens of the erroneous descriptions or total omissions of these bosses in recent handbooks, he showed photographs of the whole series of the seven bosses in the south cloister, and in particular a slide of the central boss, showing the Coronation of the Virgin by the Three Persons of the Trinity. The peculiarities of the series were three, he said. It was peculiar in having two-root figures—i.e., two recumbent figures, one at each end, from whose loins a stem rose. The one at the west was Jesse, and the next figure is David with his harp; but the figure at the west end is apparently a recumbent Bishop. It was peculiar again in having a Coronation of the Virgin as a climax of a Jesse-tree. One parallel he adduced from a fourteenth-century Psalter. Usually the climax of a Jesse was the figure of our Lord. A third peculiarity was the representation at that date of the Three Persons of the Trinity in human form. He showed that the Coronation of the Virgin was found in seals of the Priory from the thirteenth century downwards, and that this might account for the selection of the subject. The second rood and stem, on the eastern side, proceeded from a Bishop, and had in the series certainly one, possibly two, Bishops, one of whom carried the model of a church on his knee. This suggested that it represented a spiritual succession of Bishops and Kings, and very possibly represented Oswald and Edgar and Wulstan. In the north-east corner of the cloister is a remarkable boss, which probably represented the reign between Saints Oswald and Wulstan. This also had its parallel in the seals of the Priory. The date of the cloisters was shown to be prior to 1372. At the close of the lecture thanks were accorded to Canon Wilson.



Reviews and Notices of New Books.

[Publishers are requested to be so good as always to mark clearly the prices of books sent for review, as these notices are intended to be a practical aid to book-buying readers.]

OLD ENGLISH INSTRUMENTS OF MUSIC. By Francis W. Galpin, M.A. With 102 illustrations. London: Methuen and Co., Ltd., 1910. Demy 8vo., pp. xxvi, 327. Price 7s. 6d. net.

A glance at the contents of this new and most welcome volume of "The Antiquary's Books" at once suggests the oft-repeated description of King Nebuchadnezzar's orchestra in the Book of Daniel—"the cornet, flute, harp, sackbut, psaltery, and all kinds of musick." Musical instruments have been so extremely numerous and so varied in form and design and method of music-making in all ages, and in different parts of the world, that Mr. Galpin has been well advised in limiting his researches to those which were at one time or another in use in these islands,

and are now either disused and in many cases forgotten, or survive in altered and developed forms. The instruments here described and discussed are the rote, harp, gittern, citole, mandore, lute, psaltery, dulcimer, crowd (we wonder Mr. Galpin does not mention the familiar reference to "some blinde Crouder" in Sidney's beautiful *Apologie for Poetrie*), rebec, viol, organistrum, symphony, clavichord, virginal, recorder, flute, shawm, pipe, horn, cornett, trumpet, sackbut, organs (portative and positive), tabor, naker, cymbals, and chimes, with a final chapter on "The Consort," or orchestral combinations. The recital of these names will show how wide is the ground covered. Mr. Galpin's pages are full of sound learning, worn easily and well applied. The subject will interest musicians and archæologists on its technical side, but it has many and wide bearings on ethnology, on domestic and social history, and on the general study of literature, for Mr. Galpin here elucidates not a few literary references which would otherwise be somewhat obscure. The very numerous illustrations are largely taken from mediæval sources, and will be a source of great delight to every reader. They are most interesting in themselves, and they make the descriptions of design and so forth much more intelligible than they otherwise would be. The volume is one of the most attractive in the series to which it belongs.

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THE CORNWALL COAST. By Arthur L. Salmon. Many illustrations. London: *T. Fisher Unwin*, 1910. 8vo., pp. 384. Price 6s.

The County Coast Series began well with Mr. Dutt's book on the Norfolk and Suffolk coast, Mr. Sidney Heath's treatment of Dorset and South Devon was equally good, and the book before us is in some respects the best of the three. Mr. Salmon is fortunate in his subject, for what a beautiful and varied coast-line is that of the western peninsula. On the south side there are the softer beauties of the mouth of the Fal, the harbour at Fowey, and a score of other charming spots; while on the north there is the rugged grandeur of a rock-bound coast, marked here and there by outstanding and imposing headlands. Nor is it in natural beauty alone that the county is so rich. It is a land of legend and story, with a chain of historical associations reaching from the dimmest antiquity to the present day. And the long peninsula is so narrow—it is less than fifty miles wide where it joins Devon—that a writer on its coasts need leave hardly any part of the county untouched. Mr. Salmon writes brightly and well, though he should not refer to "Richard of Cirencester" as to a genuine authority. His style, indeed, is in refreshing contrast to a recent flippant piece of topographical book-making, relating to part of the same county, which we read not long ago. Those—and their name is legion—who are familiar with the Cornish coast will enjoy repeating their travels and excursions in Mr. Salmon's good company; while those who are not will surely be stimulated to take a ticket for the West at the earliest opportunity. The photographic plates are very good, and provide a gallery of quaint and charming views. Looe and Polferro and Fowey and St. Ives, and other places which might be named, are not

quite what they used to be, thirty years or so ago, when the reviewer saw them first; but they are still beautiful, and there is always the unchanging sea.

* * *

OLD KENSINGTON PALACE, AND OTHER PAPERS. By Austin Dobson. Six illustrations. London: *Chatto and Windus*, 1910. 8vo., pp. vi, 316. Price 6s.

A new series of eighteenth-century sketches by Mr. Dobson is always welcome. The opening essay, which gives its name to the volume, is characteristic of the author's method and style. William III.—the "asthmatic skeleton"—found himself oppressed by the smoky atmosphere of Whitehall, as Charles II.'s sister had been before him, and gladly bought an airier abode at Kensington from the second Earl of Nottingham. How King William improved the new palace, and other changes that followed, together with various anecdotes and incidents connected with the place, can be read in Mr. Dobson's pleasant pages. Mr. Dobson knows his period through and through, but his essays are never over-weighted with information. His matter is well digested, and is so appetizingly set forth in an alluringly allusive and easy style that the reader ambles along thoroughly enjoying every line of every page, but scarcely conscious, as he reads, of the solid foundation of full and precise knowledge on which every page is based. Most of the papers deal with minor eighteenth-century figures—Sir John Hawkins, the "unclubbable"; George, Lord Lyttelton; Mr. Cradock, of Gumley—a charming paper concerning a little-known personality—Whitehead, the Laureate; and Sir William Chambers, the architect, designer of Reynolds's house at Richmond, architect of the present Somerset House, and layer-out of the grounds at Kew Palace. There are also a pleasant account of the relations between Percy and Goldsmith, two French sketches—Madame Vigée-Lebrun and Cléry's Journal (a classic of the earlier days of the French Revolution)—and a make-weight in the shape of an appreciation of the Oxford Thackeray. May Mr. Dobson give us many more volumes of as pleasant and carefully wrought essays!

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OLD KEW, CHISWICK AND KENSINGTON. By Lloyd Sanders. Sixteen illustrations. London: *Methuen and Co.*, 1910. Demy 8vo., pp. xx, 302. Price 12s. 6d.

Here is good antiquary's work indeed! The literature of London topography is both wide and elusive, and much has to be done, for instance, in the western district of which Mr. Sanders writes, to check the statements of an earlier historian like Faulkner, invaluable as he was. Mr. Sanders is at once gay and painstaking. "When posterity comes to ask the Victorian and Edwardian epochs what they found by way of architecture, and what they left behind them, those ages, so illustrious in other respects, will be a good deal at a loss for an answer." And the Belgravians will feel a cold chill when they read of themselves on p. 236. But in dealing with the past of his district, he shows abundantly, here by the accurate checking of a printed Treasury paper with the original document at the Record Office, and there by the discovery of a royal rat-catcher's bill in the House of Lords manuscripts, how careful he has been about

the details of his narrative. His work falls, like its title, into three sections. The increasing attractiveness and accessibility of Kew Gardens should lead many to inquire in these pages as to the eighteenth-century history of that beautiful space—associations aptly typified by the amusing account, cited on p. 63, of Horace Walpole's adventure with Lady Browne in the Thames above Kew Bridge. It was a curious age, when "they built temples to friendship, to comings-of-age, to peace, to victory, to anything and anybody." About Chiswick Mr. Sanders writes well and freshly. His interesting identification of Chiswick Square as the Marquis of Worcester's house is a welcome addition to local lore, and one is glad to find a full statement as to Thackeray's association with Walpole House on the Mall, with a plausible explanation of the puzzling picture in *Vanity Fair*. It is much to be hoped that Mr. Sanders's volume will serve to influence the opinions of those seeking a desirable and healthy London locality for residence, for there is little doubt that the whole north riverside between Kew and Hammersmith Bridges, rich in historical associations, is likely to return to well-merited favour as a good region for the homes of Englishmen who can admire a noble river. Incidentally we are extremely sorry that Mr. Sanders should have omitted Hammersmith by his big skip from Chiswick to Kensington. He adds, indeed, to previous record by his interesting notes about Leigh Hunt, but there is much to say about a suburb which has sheltered, among others, such remarkable men as Sir Nicholas Crispe, Turner the painter, and William Morris. The account of Kensington seems excellent, and should stir the minds of many readers who live in the districts which knew York House and Campden House, as well as Holland House and Holly Lodge. The narrative concerning Kensington Palace is full of vivacious matter.

We have detected a small error in line 16 of p. 164 of an otherwise excellently printed book, but we hope that a new edition may include some rather better illustrations.—W. H. D.

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SPRINGS, STREAMS AND SPAS OF LONDON. By Alfred Stanley Foord. With twenty-seven illustrations. London: T. Fisher Unwin, 1910. Demy 8vo., pp. 352. Price 10s. 6d. net.

Much has been written at various times and in sundry places concerning the rivers and streams which once flowed visibly through London, and the springs and spas which were once popular resorts, but we know of no such comprehensive work on the subject as the volume before us. Mr. Foord here gives us a well-wrought book, full of information carefully collected and well arranged, concerning the waterways, the springs, and water-resorts, of the older London. It is probable that few Londoners could name all, or nearly all, the little rivers and streams which once flowed through the city or its immediate neighbourhood into the Thames from the north and from the south. On the north there were (and in most cases still are, though out of sight) the Wallbrook, Langbourne, Westbourne, Tybourne, Fleet or Holebourne or Turnmill Brook (a significant name), the Kilburn stream, and others; on the south, the Effra River, the Falcon Brook, and the Neckinger,

are the streams here described. The chapter on the South London streams is rather meagre. The Wandie and the Ravensbourne are just mentioned; but though they touch the suburbs of London rather than London itself, they certainly deserve treatment among the streams of London. The Quaggy, a one-time affluent of the Ravensbourne, is not mentioned. The Wells from which to some extent the streams were fed, and the spas and places of resort which grew up in connection therewith, are here fully chronicled, and their histories and manifold associations are well set forth. A good deal of this has no doubt been done before in more than one publication, but it is certainly convenient to have these compact descriptions in one volume with a comprehensive treatment of London's water-resources. The third part of the book, which deals with the conduit system of London's water-supply, is perhaps the best and most useful part of the book. It would be difficult to find anywhere else so systematic and comprehensive an account of what was for centuries a most important feature of London life. The numerous illustrations are mostly from old prints, engravings, and drawings. They have been well selected, and add to the usefulness as well as the attractiveness of the book, which is handsomely produced. There is a fair index.

* * *

THE SEA-KINGS OF CRETE. By Rev. James Baikie, F.R.A.S. With thirty-two plates from photographs. London: A. and C. Black, 1910. Large crown 8vo., pp. xiv, 274. Price 7s. 6d. net.

Every archaeologist knows that the old theories of the origins of Greek civilization have been revolutionized by the discoveries, first of Schliemann at Mycenæ, and later, and most of all, of the explorers in Crete. The earlier revelations of Mycenaean culture have been followed by the marvellous discoveries and unfoldings of "Minoan" history and civilization by Dr. Arthur Evans and his helpers at Knossos—discoveries to which each year adds fresh wonders—by Professor Halbherr and others at Phaestos, and elsewhere. The details of the results of the last ten years' work in Crete are to be found in expensive and elaborate journals and annuals to which few but the initiated have access. The only book previously published which aimed at making those results known to a wider circle of readers was Prof. R. M. Burrows's excellent *Discoveries in Crete*, 1907. The handsome volume before us has much the same aim in view, but is written in more popular style. Mr. Baikie devotes a chapter or two to a statement of the old legends which hinted at the existence of a developed civilization and a remarkable sea-power in prehistoric Crete, and to an account of Schliemann and his wonderful labours at Mycenæ, Orchomenos, and Tiryns; but the bulk of the book is occupied by a careful setting forth of the development of Minoan history and culture as evidenced by the results of the Cretan explorations of the last ten years. It is a readable and absorbingly interesting account of the latest, and perhaps the greatest, romance of archaeology. The admirable illustrations are all from photographs of parts of the sites laid bare at Knossos and elsewhere, and of the relics brought to light—pottery, ivory work, gold-

smiths' work, etc.—with one or two of Mycenæ scenes.

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THE BOOK OF THE DEAD. By H. M. Tirard. With an Introduction by Edouard Naville, D.C.L. With forty-seven illustrations. London: Society for Promoting Christian Knowledge, 1910. 8vo., pp. 170. Price 3s. 6d.

The Book of the Dead is known to Egyptologists as an amazing collection of texts, in which much seems confused and unmeaning and apparently contradictory, and much is a puzzling combination of metaphoric symbolism and unknown magic; but in which, also, may be traced quite clearly the fundamental conceptions of the ancient Egyptians respecting the future life and the welfare of the soul. In the neat volume before us Mrs. Tirard has performed a very useful service in presenting to English readers an ordered summary of the ideas and practices described and embodied in the Book of the Dead. Dr. Naville vouches the trustworthiness of the work. He remarks that the English public "will here find a profound knowledge of the Book of the Dead, a knowledge which excites our astonishment and admiration in a lady who is not an Egyptologist by profession. . . . Mrs. Tirard has succeeded very well in disentangling the fundamental ideas from the confused mass of material, which, though often appearing a mere medley of religion and magic, formed the spiritual goods and chattels which the Egyptian was supposed to carry with him into the other world." Mrs. Tirard's book is deeply interesting, and will give its readers a much clearer notion of the hopes and expectations, and ideas and thoughts, of the men of ancient Egypt concerning the future life, than they can hope to get elsewhere. There is a good index and many useful illustrations.

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Mr. Alfred Stapleton, 39, Burford Road, Nottingham, has issued in very limited numbers, of which only some forty copies are for sale, at 5s. net, a second edition of his well-known *All about the Merry Tales of Gotham*, originally published in 1900. Much superfluous matter has been pruned away, and the various sections have been rearranged and their contents revised, to the great improvement, we think, of the book. It is a handy little monograph which sets forth the tales themselves, and discusses ably such questions as their authorship and bibliography, the geographical situation of Gotham (Nottingham or Sussex), the origin of the traditions, and literary allusion to the tales. The booklet is freely illustrated, and deserves a wider circulation than the limited issue now made can give it. Copies can be obtained from the author.

* * *

Messrs. T. C. and E. C. Jack, of Edinburgh, have issued Sections V. to VIII. (price 2s. 6d. net each) of *The Book of Decorative Furniture*, by Edwin Foley. We can only reiterate the praise we have given the earlier parts. The descriptions of the various classes of decorative furniture of successive periods in different European countries are accurate and concise, and there is a good chapter on "Collecting," while the plates are splendid examples of colour work. Besides very numerous and good cuts in the text—every page has one, and sometimes more—these four parts con-

tain a plate of constructional and decorative woods, and twenty-three plates in colour of various beautiful specimens of the furniture-maker's art. Where all are so good it is difficult to discriminate, but among the best, to our thinking, are plates of Mirror, Guéridons, and Table overlaid with Silver Plaques (Windsor Castle), Florentine Chimneypiece and Table in Coloured Mosaic, an Inlaid Jewel Casket of Walnut Wood (1630), and a Boulle Coffret de Mariage. The parts will make a delectable volume.

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The October number of the *Scottish Historical Review* begins a new volume. Among the papers are "The History of Divorce in Scotland," by Lord Guthrie; a curious tracing of parallelisms between Scott's *Lady of the Lake* and Fairfax's rendering of Tasso (*Godfrey of Bulloigne*), under the title of "Roderick Dhu: His Poetical Pedigree," by Dr. George Neilson; and the "First Historian of Cumberland," by Rev. James Wilson. The *Architectural Review*, November, besides much other interesting matter, finely illustrated, contains an authoritative article on the controversy concerning the south portico of St. George's Hall, Liverpool, by Mr. L. B. Budden; an illustrated account of Isaac Ware's eighteenth-century work at No. 6, Bloomsbury Square; and some more of Mr. Macartney's "Notes on Cambridge Colleges," with beautiful illustrations. *Travel and Exploration*, November, provides plenty of entertaining travel reading. Tripoli, New Zealand, India, Sicily and New Guinea, are among the places visited. The *East Anglian*, October, has extracts from the sixteenth-century churchwardens' accounts of Boxford, Suffolk; a remarkable breach of promise case (1539) from the Depositions in the Consistory Court of Ely; and other record matter. We have also received *Rivista d'Italia*, October, and a good catalogue of second-hand books, including many architectural works, from Messrs. W. N. Pitcher and Co., Cross Street, Manchester.



Correspondence.

EVESHAM ABBEY RELICS.

TO THE EDITOR.

IN reply to the letter of the Rev. J. B. McGovern in the October *Antiquary*, I should like to explain the method in which the Evesham Tower quarter-boys were worked. The explanation is simple. "The stationary halberds" perforce remained so; it was the whole figure which revolved on its disc, worked by a mechanical contrivance inside the bell-chamber, and by this means the halberd was brought into contact with the bell in the same manner as that in which Punch uses his stick upon his victims. If Mr. McGovern will kindly refer to my little book, or to p. 350 of the September *Antiquary*, he will see that each of the quarter-boys stands on a round disc, and that this disc is placed on a modern pedestal, upon which the figure will move, if worked in the necessary

manner. There is no evidence as to the form of the mechanical contrivance adopted in past days for the working of the quarter-boys, but there is evidence that this machinery was constantly out of order, and that for years it was not in use at all, although it was said that a sum of only £5 was required to put it into repair. Evidently, with past failures before them, no one thought it worth the trouble to go to this expense, and in 1845 we find the historian May writing that "we cannot but continue to urge upon the parishioners the propriety of removing that carved piece of absurdity, which, without any manner of purpose, has long been placed above the western dial-plate veiling the chaste tracery of the upper windows, and thus detracting from the aspect of the structure in the same degree that a portrait of an individual would suffer by concealing the eyes." A few years later the quarter-boys were removed from their position, and remained in the churchyard for some days, and finally were bought for the price of "a few pots of beer."

I would like to note that Mr. McGovern refers to a "curious monastic earthen bowl or washing-vessel" amongst the Evesham Abbey relics. This is an error. The vessel is of lead, and is a fifteenth-century bucket with the handles broken away.

Finally, the skull and thigh-bones are those of Abbot Henry of Worcester (died 1263); the archway bearing the name of Abbot Clement Lichfield is an early nineteenth-century copy of the porch-front still existing at the Old Evesham Grammar School; and there are three, and not two, stone coffins in the Abbey Manor grounds. It was in one of these coffins that the body and the many relics of Abbot Henry of Worcester were found.

I am sure Mr. McGovern will appreciate the spirit in which these corrections are made.

E. A. B. BARNARD.

Evesham,
October 21, 1910.

STORY OF THE BATTLE OF EDINGTON.

TO THE EDITOR.

In a notice of my book, *The Story of the Battle of Edington*, appearing in the *Antiquary* of November, 1910, a critic attacks the accuracy of my statements, especially on the topography of the Lower Parret, and speaks of "glaring mistakes," etc., which may lead astray "unwary readers." Chief among my "glaring mistakes" he quotes the following: "In this connection we must note a strange mistake on p. 37, where Combwich is said to be *within* Cannington parish, whereas it is a hamlet of Otterhampton." As so much of importance turns upon the exact position and precise topography of Combwich, which I maintain with good proof to be identical with the famous Cynuit or Kinwith Castle, may I refer my critic to Collinson's *History of Somersetshire* (vol. i., p. 234), where, according to this great authority on the parishes of the county, Combwich is described as "a hamlet of Cannington," as I have stated? Also, may I refer him to Weaver's *Somerset Incumbents*, p. 324, under the parish of Cannington, where it is stated, "In this parish was the Chapel of Combwich, of which in 1468 John Cockes was capellanus" (Bishop Stillington's Register)? It is easy to see how my critic has been

led astray, through superficial and second-hand information, by the *modern* grouping of parishes. In any discussion upon such remote events as the "Battle of Cynuit Castle," or the "Battle of Edington," it is very necessary to go back to ancient divisions and ancient boundaries. So much for the worst of my "glaring mistakes." It is hardly worth while to allude to the great pack-road which led from east to west of the River Parret by way of Combwich Passage, the true significance of which in a plan of campaign was first demonstrated by myself about twelve years ago. I connected it carefully with an old "Herepath" I traced on the Quantocks many years ago, finding at least three distinct allusions to it in old twelfth-century charters (*Land of Quantock*, 1903, and *Proceedings of Somerset Archaeological Society*, 1897, Stoke Courcy Priory). My critic complains that I have misrepresented my own pack-road. It is quite certain that he would never have heard of it or connected it with Combwich or the Quantocks if I had not pointed out its original importance. My critic does not seem to be aware that my maps illustrating the Battle of Edington were, in no less than four cases, taken over from my *Land of Quantock*, published in 1903, when I was puzzling out the features of the Alfred campaign. Upon one point he is absolutely wrong, and this is when he says that the Polden Hills appear in my map at an extravagant angle to their real position. Further, is he absolutely sure that all that Thomas Chatterton said about the Danes was forged?

Your critic implies that I have ignored the co-operation of others. This is a statement made without the slightest foundation of fact. As a lifelong resident I have devoted much local study to the history of Somerset, and made this Alfred campaign of A.D. 878 a special subject of research, unassisted by any others. It is true that a year or so ago a certain number of amateurs came down in the summer "to dig up Hubba." The combined rôle of grave-digging and picknicking had its fascinations for them, and, most fortunately for a mound attacked, our learned and vigilant curator of the Taunton Museum was able to be present and do policeman's work. But to the amused residents it was quite clear that this Metropolitan picnic-party borrowed both shovels and ideas from the country, without being able to use either. Although, as local secretary of the Somerset Archaeological Society, I gave some help at first, I soon saw reason to dissociate myself from them. The real spade-work of local topography is not done during holiday excursions.

WILLIAM GRFSWELL.

November 1, 1910.

NOTE TO PUBLISHERS.—We shall be particularly obliged to publishers if they will always state the price of books sent for review.

It would be well if those proposing to submit MSS. would first write to the Editor, 62, Paternoster Row, London, stating the subject and manner of treatment.

TO INTENDING CONTRIBUTORS.—Unsolicited MSS. will always receive careful attention, but the Editor cannot return them if not accepted unless a fully stamped and directed envelope is enclosed. To this rule no exception will be made.

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